SCRIPT NOTES

Page A1
TITLE: WAFP '90
DIRECTOR: Woody Allen
DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
A1	①	MOS	PRINT	:51	32 m	129	-	Ext. moon - N 1/4 Moon reflected in water - Fog moves across obscuring it -
	②		PRINT	2:15	1/8	130		
B1	①	MOS	PRINT	:11	35 m 1/8	1/30	-	Ext. Street - N High Angle - Carriage Shoot down @ horseless carriage in street -
C1	①	MOS	PRINT		29 to 35. m	1/66	-	Ext. Street / Wall / Circus Poster - N Zoom In to Circus Poster TKS 1-3 - PAN R from street to wall, ZOOM IN to poster - TKS 4-6 - PAN R, DOLLY IN + ZOOM IN to poster - TK 7 - PAN R + ZOOM IN closer to poster -
	②		PRINT 3X	:04				
	③		PRINT 2X	:04				
	④		PRINT	:10				
	⑤		PRINT	:05				
	⑥		PRINT	:03				
	⑦		PRINT	:06	36 to 75 m	1/28		
D1	①	MOS	PRINT	:15	40 m 1/28	1/66	-	Ext. Clock Tower - N Low Angle. Clock Hold clock w/ chimney pots in f.g. -
	②		PRINT	:15				
E1	①	MOS	PRINT	:12	48 m	1/75	-	CU - Spirit Cabinet Hold CU - door w/ image
	②		PRINT	:12				

A 1

W. A F [illegible] '91

A1 - Moon ① ②

A1 MONTAGE

Crescent moon reflected in water.

B1 - Carriage ①

B1 HIGH ANGLE horseless carriage standing on cobblestone street.

C1 - poster (1-7)

C1 ZOOM IN - Circus poster on side of building.

D1 - clock ① ②

D1 LOW ANGLE - Broken clock in clock tower.

E1 - CU cabinet ① ②

E1 CLOSE UP - Image on door of illusion spirit cabinet.

SCRIPT NOTES

Page 1
TITLE: WAFP '90
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DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
1	1	Snd	inc mga	-	29	90	33	Ext. Town Side Street - N Master - Dolly - Murder Start on alley as Man locks office door + approaches, PAN L w/ him to reveal large stairway, Man exits CL, see Killer approaching down steps, DOLLY IN, he goes off CL, PAN L back to Man lighting cigarette in fg. He walks away into LS. Killer appears strangles him - DOLLY IN fast - Tks 9-12 - Man has bird cage -
	2		inc mga	:05	m			
	3		inc mga	:05				
	4		inc mga	:07				
	5		inc mga	:07				
	6		inc mga	:07				
	⑦		PRINT	1:07				
	⑧		PRINT	1:06				
	9		inc mga	:25				
	⑩		PRINT	1:07				
	11		inc mg	:27	12/19			
	⑫		PRINT	1:07				

Cont'd ←

1- Master Dolly
⑦⑧⑩⑫

EXT TOWN SIDE STREET - NIGHT

1 FADE IN ON the town, village, at night. Depending on structure of village, we orchestrate a striking-looking and arresting murder. 1.

A man ~~or woman~~ alone in streets for some reason like exiting a carriage or car, depending on period or locking up to go home, or a night watchman -- anyhow, he walks the streets and eventually a shadow appears, follows, and finally a menacing figure emerges from an alley or doorway or under an underpass or by the river and puts a wire or sash around the neck of the unsuspecting victim and kills the person.

This should all be done with flair, style, expressionistic look and should be a memorable opening sequence.

2- Dolly master
WT KLEINMAN APT - N
R2 - Dolly Master

2 When it is over WE CUT DIRECTLY TO Kleinman's flat, probably over a store or above street level, anyhow. 2-5

(9-13) ⑮ ⑯ ③④⑤⑦⑨

WT 1003 1005
Hacker door knocks

In the black, as he is asleep in bed, there is a pounding on the door.

WT1001 footsteps

Eventually it will awaken him and he will light lamp and stumble his drowsy way to the door and play the scene. The scene, incidentally, will probably be limited to his flat, and since it is a longish scene, should probably be done with SOME CUTS and GERMAN ANGLES. It should have the feel of hot black and white faces confronting Kleinman -- melodrama.

KLEINMAN
I'm coming -

WT1002 Kleinman

With effort, he's unlocked door. Dialogue is ad libbed -
R2 - Hacker, Is that Hacker?

WT1004 Kleinman *

HACKER
For god's sake, Kleinman, are you deaf? Wake up! Wake up!

KLEINMAN
I was fast asleep -- ~~it's late~~ ... What is this...
what's going on?

AL
We need you. Get dressed.

KLEINMAN
Why?

JOHN
Don't play ignorant.

KLEINMAN (what are you talking about)
Who's playing ignorant? I was fast asleep. ~~in a deep sleep~~.

SCRIPT NOTES

Page 1
TITLE: WAFP '90
DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
								Int. Kleinman Apt - N
2	6s 1	Snd	Hold	:40	Zm 70 to 50 to 35 m	1	1	Master Dolly - Start on ECU Kleinman as he sits up in bed reacting to door knocks, PAN as he turns on light gets glasses from table, DOLLY BACK as he crosses thru apt + opens front door revealing Vigilantes. They enter - Kleinman turns on light - Hold MCU Kleinman + others, shoot past Al CR, Sam CL -
	2		inc nga	:08				
	3		inc	:05				
	4		comp nga	:40				
	5		comp bump	:40				
	6		Hold	:36				
	7		Hold	:40				
	8		comp ng framing	:39				
	⑨		PRINT	:44		2		
See Retake R2	⑩		PRINT	:40				
	⑪		PRINT	:37				
	⑫		PRINT	:45				
	⑬		PRINT	:41				
	14		inc ngc	:16				
	⑮		PRINT	:45				
	⑯		PRINT	:45	11/19			
WT (1001)			1 ng	:04			1	Kleinman walking thru hallway -
			② PRINT	:05	11/19			
(1002)			① PRINT	:09	11/19		1	Kleinman: "I'm coming"
(1003)			① PRINT	:35			2	Hacker calling + knocking on door - For Sc 2 -
			② PRINT (best)	:32	11/20			

← cont'd

SCRIPT NOTES

Page 1 (cont'd)
TITLE: WAFP '90
DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
R2	1	Snd	inc nga	:10	70	25	11	Retake of Sc 2.
	2		inc nga	:13	to			Same action. Different
	③		PRINT	:45	50			actors for Hacker +
	④		PRINT	:40	to			John -
	⑤		PRINT truck?	:38	35 mm			
	6		inc ng	:05				
	⑦		PRINT	:37				
	8		inc ng	:09				
	⑨	2nd stix	PRINT	:36	11/28			
WT (1004)			PRINT	:25	11/28		11	Kleinman - ScR2 "Hacker? Is that Hacker?"
W.T. (1005)		①	PRINT	:45			13	Hacker + Vigilantes -ScR2
		②	PRINT	:34	11/29			As they knock on door +
		③	PRINT	:32				call Kleinman -

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A man or woman alone in streets for some reason like exiting a carriage or car, depending on period or locking up to go home, or a night watchman -- anyhow, he walks the streets and eventually a shadow appears, follows, and finally a menacing figure emerges from an alley or doorway or under an underpass or by the river and puts a wire or sash around the neck of the unsuspecting victim and kills the person.

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2 - Dolly master
WT KLEINMAN APT - N
R2 - Dolly Master

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9-13 15 16 3 4 5 7 9

WT 1003 100

Hacker door knocks

In the black, as he is asleep in bed, there is a pounding on the door.

WT 1001 footsteps

Eventually it will awaken him and he will light lamp and stumble his drowsy way to the door and play the scene. The scene, incidentally, will probably be limited to his flat, and since it is a longish scene, should probably be done with SOME CUTS and GERMAN ANGLES. It should have the feel of hot black and white faces confronting Kleinman -- melodrama. KLEINMAN I'm coming -

WT 1002 Kleinman

With effort, he's unlocked door. Dialogue is ad libbed -
R2 - Hacker, Is that Hacker?

WT 1004 Kleinman *

HACKER
For god's sake, Kleinman, are you deaf? Wake up! Wake up!

KLEINMAN
I was fast asleep -- ~~it's late~~ ... What is this...
what's going on?

AL
We need you. Get dressed.

KLEINMAN
Why?

JOHN
Don't play ignorant.

KLEINMAN (what are you talking about)
Who's playing ignorant? I was fast asleep. ~~in a deep sleep~~.

SCRIPT NOTES

Page 2
TITLE: WAFP '90
DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
2A	1	Snd	inc ngc	:25	65	3	1	Master Zoom | Dolly
	2		inc nga	-	to			Start on CU Al, PAN L to CU Kleinman, Hackler enters CL for 2/S, DOLLY BACK w/ Kleinman's walk, he stops, turns, DOLLY IN w/ his return, Hackler steps forward - Hold MC 2/S Hackler + Al past Kleinman CR -
	3		comp nga	:47	37			
	4		comp	:44	to			
	⑤		PRINT	:45	50			
	⑥		PRINT	:45	mm			
	7		comp - OK	:50				
	⑧		PRINT good camera	:49				
	9		inc ng	:13				
	10		inc ng	:13				
See	11		inc nga	:16				
outtake	⑫		PRINT	:47				
	13		Hold	:50				
	14		comp nga	:42		4		
	15		inc nga	:20				
	16		comp nga	:40	11/19			
	17		comp	:46				
	18		inc ngc	:18				
	19		inc nga	:06		5	2	
	20		inc nga	:12				
	21		inc ngc	:15				
	㉒		PRINT	:42				
	㉓		PRINT	:46				
	24		inc ng	:10				
	㉕		PRINT	:45	11/20			

← cont'd

2.

2 - Dolly Master

R2 - Dolly Master

HACKER
What's wrong with you, Kleinman? *
Where have you been that you *
don't know what's going on? *

KLEINMAN
What's going on? *

2A - Master

AL
Vigilantes.

⑤⑥⑧⑫㉒㉓㉕

R2A - Dolly Master
②③⑥⑩

KLEINMAN
What? do you mean?

AL
But this time it's different -
But this time we have a plan. We're going to trap him before the night's over -

KLEINMAN
Er, does ~~some~~body want to tell me what's going on? ~~why you're here~~? Because it's the middle of the night
And I've got my underwear. on -

HACKER
Well, get out of your underwear
and get yourself dressed.

KLEINMAN
I don't understand What's happening?

HACKER
We expect the killer to strike
again tonight.

KLEINMAN
The killer? What killer?

JOHN O/S
The strangler.

KLEINMAN
Which strangler are we discussing?

SAM
The maniac. The one who killed
Eisler's son and choked Jensen to
death with piano wire.

KLEINMAN
Jensen? The big night watchman?
(huge)

HACKER
That's right. Took him from behind.
(MORE)

SCRIPT NOTES

Page 2 (cont'd)
TITLE: WAFP '90
DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
R2A	1	Snd	inc ng	:26	65	26	11	Master Dolly - C/S's
	2		PRINT	1:17	to 44			Start on CU Al looking
	3		PRINT	1:10	m			CL @ o/s Kleinman,
	4		inc ng	:36				DOLLY R behind Sam
	5		inc ng	:30				+ Al featuring Kleinman -
	6		PRINT	1:07				end on 3/S Sam, Hacker
	7		inc ng	:45				(@ fireplace) + Kleinman -
	8		inc ng	:40				PAN R w/ Kleinman
	9		inc ng	:14				as he opens hall door,
	10		PRINT	1:07	11/28			Hank closes it, hold 2/S -

SCRIPT NOTES

Page 3
TITLE: WAFP '90
DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
2B	1	Snd	inc	:40	45 m	5	2	C/S - Kleinman to 2/s w/ John to 3/s w/ Hacker Start on C/S Kleinman CR, past Hacker CL, Hank enters CR b.g. - DOLLY/PAN as Kleinman crosses away + disappears in hallway, reveal CU John CR. Kleinman returns for C 3/s. Hacker joins CL for 4/s -
	2		inc	:41				
	③		PRINT	1:10				
	④		PRINT	1:20				
See Retake	⑤		PRINT	1:13		6		
	6		inc ng	:38				
	7		inc ng	:36				
	⑧		PRINT	1:10				
	⑨		PRINT	1:11	11/20			
R2B	1	Snd	inc ng	-	29 to 50 m	27	12	Retake - MS to CU - John He's leaning against sideboard, DOLLY/ZOOM IN to CU - He looks CR @ o/s Kleinman -
	2		comp ngc	:08				
	③		PRINT	:08				
	④		PRINT	:07	11/28			
R2C	①	Snd	PRINT	:40	40 to 24 m	27	12	Retake 2/s to Wide group Start on M 2/s Hank + Kleinman, John enters for 2/s w/ K. PAN R, DOLLY ZOOM BACK to Wide Shot as Kleinman joins Al, Sam + Hacker - Sam approaches + crosses f.g. + exits CR -
	2		comp fin	:40				
	③		PRINT	:40				
	4		inc nga	:25				
	⑤		PRINT horn	:36				
	⑥		PRINT	:36				
	7		inc ng	:16				
	8		inc ng	:30				
	9		inc nga	:08				
	10		inc ngs	:06				
	⑪		PRINT	:34	11/28			

2A-master

R2A-master Dolly

HACKER (contd)

Crept up and got him by the throat. He was blue when they found him -- saliva frozen down the corner of his mouth.

2B- c/s K. OC 4/S

③ ④ ⑤ ⑧ ⑨

KLEINMAN

(looking around at their stern faces ;

I'd like to participate but

See -- I -- I have to be up early for work tomorrow ...

AL

Don't play dumb, Kleinman -- ~~that's all the town's been talking about for weeks~~. You live on an island!? *
*

KLEINMAN

No, no this is a busy time of the year ... There's competition at my firm for a promotion between me and Simon Carr -- so I've been keeping my nose to the grindstone.

HANK

Don't you know no one can walk the streets at night?

KLEINMAN

Actually, when you mention it, I did hear some stories but as I said, *
everything gets so exagerated. *
*
*

R2B- MS to John CU- John ③ ④

JOHN

And it's not just the streets. The Quilty sisters were killed in their own home because they didn't lock the door. Throats cut from ear to ear.

R2C- 2/S to wide group ① ③ ⑤ ⑥ ⑪

KLEINMAN

I thought you said he's a strangler.

JOHN

(snapping at Kleinman) *

Does it matter how he kills?

KLEINMAN

No -- no, why are you getting angry? And there's no clue? A hair or a fingerprint?

SCRIPT NOTES

Page 4
TITLE: WAFP '90
DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
2C	①	Snd	PRINT	:07	50 mm	6	2	PAN CU Al to MS Sam PAN R w/ CU Al crossing to reveal Sam @ desk, DOLLY IN to MS, he turns on light, holds up hair -
	②		PRINT	:07				
	③		PRINT	:06	11/20			
See Retakes								
2D	1	Snd	comp mgs	:45	35 @ 58 mm	6	2	MS - Dolly/Zoom - group Start on 4/s Kleinman et al, Sam crosses LtoR + puts hair into envelope. Zoom IN closer as John grabs Kleinman. Al crosses f.g. - Hacker approaches; DOLLY L to feature 2/s - Kleinman + John (past Hacker) -
	2		inc mg	:40				
	3		comp	:44				
	4		comp mgc	:50		7		
See Retakes	5		inc mg	:10				
	⑥		PRINT	:47				
	⑦		PRINT	:46				
	8		inc mga	:46				
	⑨		PRINT	:47				
	10		inc mgs	:13				
	⑪		PRINT	:57				
	⑫		PRINT	:47				
	⑬		PRINT	:45	11/21			

Cont'd
←

2B- c/s K 4/5
OC

R2C- 2/5 wide group

2.

HACKER
Yes. They found a hair.

KLEINMAN
Well, with today's science all they need sometimes is one hair. Put it under a microscope and ~~it~~ one, two, three - you got all the answers. What color is it?

HACKER
Your color.

KLEINMAN
Me? Don't look at me ... nothing of mine's fallen out recently ... Look, this is definitely a police matter.

2C - PAN AL to MS Sam

(1)(2) (3)

AL
Huh, Don't talk to us about the police, they're baffled.

JOHN
All you get from the cops are graft and promises. *

2D - MS group to 2/S

R2D - CU Sam to group

(20)
(21)

SAM *
(lifting Kleinman's comb from ~~dresser~~ desk)
Here's a hair.

(6)
(7)
(9)
(11)
(12)
(13)

KLEINMAN
Well, naturally -- That's my comb --

SAM
The color's identical with the hair found by the police.

KLEINMAN
Hey -- That's my comb! ~~There's a million brown hairs around~~ ... why are you putting it in an envelope? It's a normal human hair. ... ~~here~~ ...
(points to John)
He's got hair. that color.

SCRIPT NOTES

Page 4 (cont'd)
TITLE: WAFP '90
DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
R2D	1	Snd	comp	:44	65 to 22 1	28	12	CU-Sam to MS group Start on CU Sam looking @ hair, PAN L + ZOOM BACK as he crosses to join group. John grabs Kleinman - Hacker crosses off in bkg. NOTE: Tks 1-19 - DOLLY L for 4/S. Dialogue ends w/ "... waiting to pounce."
	2		inc ng	:30				
	3		comp nga	:46				
	4		inc ng	:36				
	5		inc ngc	:10				
	6		inc nga	:08				
	7		comp	:40				
	8		inc ngs	:03				
	9		inc nga	:35				
	10		inc ng	:30				
	11		inc ng	:27				
	12		inc nga	:22				
	13		inc ngc	:30				
	14		comp	:40				
	15		comp	:40				
	16		inc ng	:28		29		
	17		inc nga	:20				
	18		inc nga	:08				
	19		comp ng	:41				
	⑳		PRINT	:25	11/29			
	㉑		PRINT	:28				

SCRIPT NOTES

Page 5
TITLE: WAFP '90
DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
R2E	1	Snd	inc ng	:04	68	29	13	CU - Hacker PAN to ECU John (profile)
	2		inc ngc	:10	〃			
	3		inc nga	:13				Start on CU Hacker looking + envelopes PAN L to reveal ECU John in profile looking CL.
	4		inc nga	:09				
	5		inc nga	:09				
	6		comp	:17				
	7		PRINT	:15				
	8		inc nga	:07				
	9		inc nga	:10				
	10		inc ng	:08				
	11		inc ng	:09				
	12		inc ng	:07				
	13		inc ng	:15				
	14		inc ng	:05				
	15		inc ng	:11				
	16		PRINT	:15				
	17		PRINT	:15				
	18		inc ng	:09				
	19		PRINT	:16		30		
	20		inc ng	:10				
	21		inc ng	:10				
	22		PRINT	:15				
	23		inc ngc	:07				
	24		PRINT	:15				
	25		inc nga	:10				
	26		PRINT	:13				
	27		inc nga	:11				
	28		PRINT	:15				
	29		comp ng	:15	11/29			
	30		PRINT	:14				

(cont'd)

2.

2D-MS group to 2/S

R2D CU Sam group

JOHN
(grabbing Kleinman)
What are you accusing me of, eh, Kleinman?!

KLEINMAN
Nothing. Relax He's got my hair in an envelope. Give me that hair. That's my posession. I want my hair back - I save my hair.

AL
Everyone is a suspect.

R2E-CU Hacker to ECU John
⑦ ⑯ ⑰ ⑨ ㉖ ㉒ ㉔ ㉘ ㊴

HACKER
That's right, Kleinman. The killer could be someone we all know ... someone we work beside or go to church with ...

JOHN
My theory is he's a stranger -- an escaped mental patient -- a drifter -- someone out there lurking in the shadows -- waiting to pounce.

KLEINMAN
I've gotta be up at 5.30 tomorrow ...

ScR2

R2F- ECU-Kleinman to group to CU Sam

KLEINMAN
I'm going to bed now. Thanks for telling me all this.

④ ⑧ ⑨ ⑩

SCRIPT NOTES

Page 5 (cont'd)
TITLE: WAFP '90
DIRECTOR: Woody Allen

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SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
R2F	1	Snd	inc ng		75 to 35 to 50 mm	30	13	ECU - Kleinman to MS group to C/S Sam Start on ECU Kleinman profile looking CR, TILT Up to CU Al then DOLLY L + ZOOM BACK to MS group as he crosses to door, Kleinman @ open door - DOLLY R as John moves toward Kleinman then PAN L to C/S Sam -
	2		inc ng	:19				
	3		inc ngc	:07				
	④		PRINT	:25				
	5		inc ng	:14				
	6		inc ng	:15				
	7		inc ng	:13				
	⑧		PRINT	:21				
	⑨		PRINT	:23				
	⑩		PRINT	:24	11/29			

SCRIPT NOTES

Page 6

TITLE: WAFP '90

DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma

SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
2E	1	Snd	inc ng	:08	60	8	3	CU Al to MS group Start on CU Al. crossing, ZOOM BACK to Wide Angle of group. Vigilantes exit thru door leaving Kleinman alone -
	2		comp	:42	to			
	③		PRINT	:40	29			
	④		PRINT	:42	m			
See Retakes	5		inc ng	:02				
	6		inc nga	:03				
	7		inc nga	:09				
	8		Hold	:42				
	9		inc	:15	11/			
	⑩		PRINT	:45	20			
R2G	①	Snd	PRINT	:22	27	31	13	Int. Hallway to Kleinman's Apt-N LS Vigilantes to MS Kleinm Start on LS as Vigilantes exit apt. + approach + go down stairs CL, ZOOM IN to MS Kleinman @ open door -
	②		PRINT	:22	to			
					75			
	③		PRINT		m			
					11/29			

2E- CU. Al to wide group

③ ④ ⑩

R2F - ECU K - to group to CU Sam

2.

AL
We can count you in on our plan, can't we?

KLEINMAN
what Plan?

JOHN
Oh, we can count Kleinman in. He figures prominently. It's a clever plan.

KLEINMAN
What plan? How do I figure?

HACKER
You'll be kept informed, don't worry.

KLEINMAN
Yeah, but --

JOHN
Is there some reason you're hesitating, Kleinman?

KLEINMAN
No, no ... I'll do what's required of me -

SAM
Just get your clothes on and meet us downstairs. And hurry up. We're wasting time.

R2G - LS - Vigilante to MS Kleinman

KLEINMAN
~~Well, give me a hint~~, what is this clever plan? ~~is like~~.

SC R2G - KLEINMAN

Well, give me a hint what this clever plan is.

① ② ③

HACKER
Hurry, Kleinman, for god's sake, if we play things right, maybe we can trap him before he kills again.

KLEINMAN
Yeah, but see, if you give me some information about it, while I'm dressing I can elaborate with some of my own ideas ... I -- oh, boy ...

SC R2G-KLEINMAN

While I'm getting dressed, if I knew the plan maybe I could elaborate on it myself - just sort of flesh it out some way -

No answer and they're gone.

SCRIPT NOTES

Page 6A

TITLE: WAFP '90
DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
RR2	①	Snd	PRINT	:40	72 to 50 to 21 m 3/25	237	85	Int. Kleinman's Apt - N Retake of R2 - Different dialogue, different Al + Hacker Start on CU light as Kleinman's hand turns on light then his head moves up into frame - DOLLY/ZOOM BACK as he gets glasses, sets up + walks thru hallway to front door, he opens door, Vigilante group enters; hold MS dialogue -
	2		inc nga	:12				
	③		PRINT	:41				
	④		PRINT	:43				
W.T. (1039)			PRINT	:25	3/25		85	Vigilantes - knocking on door + calling to Kleinma
W.T. (1040)			PRINT	:16	3/25		85	Kleinman - crossing thru hallway - "I'm coming, I'm coming."

RR2 - Master Dolly
①③④

RR2 INT. KLEINMAN'S APARTMENT - N

When it is over WE CUT DIRECTLY TO Kleinman's flat, probably over a store or above a street level, anyhow.

W.T. 1039 Vigilantes
W.T. 104 Kleinma

In the black, as he is asleep in bed, there is a pounding on the door.

Eventually it will awaken him and he will light lamp and stumble his drowsy way to the door and play the scene. The scene, incidentally, will probably be limited to his flat, and since it is a longish scene, should probably be done with SOME CUTS and GERMAN ANGLES. It should have the feel of hot black and white faces confronting Kleinman -- melodrama.

With effort, he's unlocked the door.

HACKER
For God's sake, Kleinman, are you deaf?

KLEINMAN
I was asleep -- it's late ... What's going on?

AL
We need you. Get dressed.

KLEINMAN
Why?

JOHN
Don't play ignorant.

KLEINMAN
Who's playing ignorant? I was in a deep sleep.

HACKER
We expect the killer to strike again tonight.

KLEINMAN
The killer? What killer?

JOHN
The strangler.

KLEINMAN
Which strangler? ~~are we discussing~~?

SAM
The maniac. The one who killed Eisler's son and choked Jensen to death with the piano wire.

SCRIPT NOTES

Page 6B

TITLE: WAFP '90
DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
RR2A	1	Snd	comp	:09	60	237	85	CU - Hacker He looks CR @ o/s Kleinman -
	2		inc ng	—	M			
	③		PRINT	:08				
	④		PRINT	:10	3/25			
RR2B	1	Snd	inc ng		32 to	237	85	Dolly - group - MC/S. Start on Al, Kleinman, Hank (past Hacker CL). Hold dialogue, DOLLY L around group, ZOOM IN to CU Kleinman as John grabs him then exits CL, hold Kleinman CR (past Sam CL).
	2		inc ng	:08	55			
	3		comp	:44	M			
	4		inc ng	:34				
	5		comp	:46				
	⑥		PRINT	:40				
	⑦		PRINT	:42		238		
	8		inc ng	:26				
	⑨		PRINT	:44				
	⑩		PRINT	:42	3/25			

6B

RR2 - Master Dolly

RR2 CONTD

RR2A - CU Hacker

③ ④ KLEINMAN
Jensen? The big night watchman?

HACKER
That's right. Took him from behind. Crept up and got him by the throat. He was blue when they found him -- saliva frozen down the corner of his mouth.

RR2B - Dolly group

KLEINMAN
⑥ ⑦ ⑨ ⑩ (looking around at their stern faces and swallowing hard)
Gee -- I -- I have to be up early for work tomorrow ...

AL
Don't play dumb, Kleinman -- You live on an island?! Tonight's a foggy night and he always strikes in the fog.

KLEINMAN
It's a very busy time of year for me -
~~the busy season~~ ... There's competition at my firm for a promotion between me and Simon Carr -- so I've been ~~keeping my~~ - - - ~~nose to the grindstone~~.

HANK
Don't you know no one can walk the streets at night?

KLEINMAN
I hear things - - -

JOHN
And it's not just the streets. The Quilty sisters were killed in their own home because they didn't lock the door. Throats cut from ear to ear.

KLEINMAN
I thought you said he's a strangler.

JOHN
(grabbing Kleinman)
Does it matter how he kills?

SCRIPT NOTES

Page 6C
TITLE: WAFP '90
DIRECTOR: Woody Allen
DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
RR2C	1	Snd	comp	:05	58 mm	238	85	CU - Sam Hold Sam CL past Kleinman CR -
	②		PRINT	:04				
	③		PRINT	:03				
	④		PRINT	:03				
	5		comp mgc	:03				
	⑥		PRINT	:02	3/25			
RR2D	1	Snd	inc mg	:06	24 to 50 mm	238	85	PAN/DOLLY - John to group Start on C/S John looking at letters, PAN L w/ his cross to group - DOLLY L + ZOOM IN closer as Vigilantes leave thru door, hold MC 2/S - Sam + Kleinman @ door @ end.
	②		PRINT	:35				
	3		inc mgs	:20				
	4		inc mgs	:02				
	⑤		PRINT	:30				
	⑥		PRINT	:33				
	7		inc mgs	:20				
	⑧		PRINT	:36	3/25			

RR2 CONTD

RR2B - Dolly group

KLEINMAN
No -- no - why are you getting angry? Look how angry he's getting - and there's no motive?

AL
So you do know about it.

KLEINMAN
I hear little dribs and drabs ~~but I've been busy~~ -

RR2C - CU - Sam
②③④⑤

SAM
He hears what he wants to hear.

JOHN
Get dressed.

RR2D - c/s John to group
②⑤⑥⑧

KLEINMAN
What do you mean? This is police business -

AL
The police have had their chance. Now we're taking matters into our own hands.

KLEINMAN
Gee - that sounds scary -

HANK
You're one of us, aren't you Kleinman?

KLEINMAN
Yes I am - What do you want me to do?

SAM
We've got a plan to trap him.

KLEINMAN
What kind of plan?

SAM
It's Hacker's. He should tell it.

HACKER
You'll find out your assignment. Now get dressed. We're wasting time.

~~KLEINMAN~~
~~How do I figure in the plan?~~

SCRIPT NOTES

Page 6D

TITLE: WAFP '90

DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma

SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
R4	1	Snd	comp ng shawl	:20	40 m	23 9	86	Int. Kleinman's Hallway - N MLS - Kleinman, Sam, Anna Hold MLS Sam + Kleinman @ open door, Sam leaves + approaches + exits CL f.g. - Anna comes down steps CL + enters Kleinman's Apt. + closes door -
	2		inc ng	-				
	③		PRINT	:20				
	④		PRINT	:20				
	⑤		PRINT	:19	3/26			

RR2 CONTD

RR2D - O/S [illegible] to group

HACKER

We'll meet you downstairs in five minutes.

As men are leaving...

~~KLEINMAN~~

~~I'm not good at this... I'm a clerk... I was asleep. I need eight hours. I'm never up at this time... I mean if I have heartburn I'll wake up because I have to take something...~~

SAM

R4- MLS ③④⑤

(confidential to Kleinman)

My theory is it's someone we all know... Someone we work next to or go to church with... he lurks in the shadows waiting to pounce.

And they're gone.

3- OMIT

SCRIPT NOTES

Page 7

TITLE: WAFP '90

DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma

SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
3	1	Snd	inc ngs	:05	26 to 31 to 65 to 75 m	95	36	Ext. Town - Murder Site - N CRANE DOWN - PAN CU'S Start on High Wide Angle of Cops + Doctor looking @ dead body. CRANE DOWN + ZOOM IN to body, PAN R + ZOOM IN to ECU Doctor, hold - Pabst + Bok are o/s - TILT UP to CU Pabst, Bok enters behind him -
	2		inc nga	:11				
	3		inc ng	:20				
	4		inc nga	:25				
	5		inc ng	:11				
	6		inc ng	1:04				
	7		Hold	:52		96		
	8		inc ngc	:11				
	9		inc ngc	:14				
	10		inc nga	:55				
	11		comp	1:00		97		
	12		inc ngc	:11				
	13		inc ngc	:15				
	14		inc ngc	:13				
	(15)		PRINT	:55				
	(16)		PRINT	1:00		98		
	(17)	2nd Stic	PRINT FOR SND ONLY	:50				
	(18)		PRINT	1:00				
	19		inc ngc	:12		99		
	20		inc ngs	:05				
	21		inc ng	:25				
	22		inc ng	:11				
	23		inc ng	:36	12/21			
	24		comp nga	1:00				
	25		comp - Boff mark	1:00		100		
	(26)		PRINT	1:00				
W.T. (10	17)		PRINT		12/21		36	Dialogue - Pabst + Bok

3 - CRANE DOWN High @ CU's

3 EXT. MURDER SITE / RIVER - NIGHT

CUT TO: Street, locale where latest murder took place in first scene of movie. A few police and two townsfolk around covered body.

(15)
(16)
(18)
(26)

DOCTOR

The neck is broken. It took tremendous power.

WT 1017

COP PABST

I'll say. Looks like he was killed somewhere else + dragged over here

But why poor Kleist? He was a gentle soul with no enemies? (He never fought with any one).

COP BOK

Why anyone? He was in the wrong place at the wrong time.

COP PABST

You know that circus at the edge of town has a strongman ... He's huge.

DOCTOR

It's a thought and yet a man of average size in the throes of an insane killing frenzy could acquire unusual strength. (enormous)

COP BOK

Motiveless murders. Everybody's nightmare.

DOCTOR

I wonder? I wonder if they're motiveless.

COP BOK

What do you mean?

DOCTOR

I wonder if at bottom there's quite a clear pattern and it's just our job to discover it.

COP PABST

Is there something the victims have in common?

W.T. 1017

COP BOK

Yeah. They were all alive, now they're all dead.

COP PABST

There's some real freaks over at that circus. It's worth our while to send someone over there - - -

SCRIPT NOTES

Page 7 A

TITLE: WAFP '90
DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
R3	1	Snd	inc ng	:05	29	1/40	50	Ext. Murder Site · N
	2		inc nga	:22	to			Wide group to CU Doctor
	3		comp	:36	75 m			Start on wall. DOLLY L
	④		PRINT	:34				to reveal Wide Angle
	5		inc nga	:06				Policemen + Doctor
	⑥		PRINT	:36				standing around dead
	7		comp ngc	:38				body. Doctor approaches,
	8		inc nga	:12				DOLLY / ZOOM IN to CU
	9		inc nga	:22				Doctor -
	10		inc nga	:22				
	⑪		PRINT	:42				
	⑫		PRINT	:40				
	13		inc ng	:15	1/11			
	14		inc nga	:18				
	15		inc nga	:15				
	⑯		PRINT	:40				

R3- Wide group
ZI to
CU Doctor

EXT MURDER SITE - N

R3 CUT TO: Street, locale where latest murder took place in first scene of movie. A few police and two townsfolk around covered body.

(4) (6) (11) (12) (16)

DOCTOR
The neck is broken. It took tremendous power.

COP #1
Were you the on duty officer?

COP #2
I found the body just as you see it

COP
Motiveless murders. And over at police headquarters demented crackpots keep confessing and claiming responsiblity.

COP #2
It's a madhouse over there -

DOCTOR
I wonder if they're motiveless.

COP
What do you mean?

DOCTOR
I wonder if at bottom there's quite a clear pattern and it's just our job to discover it.

SCRIPT NOTES

Page 8
TITLE: WAFP '90
DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
4	1	Snd	inc ng	:22	20	9	4	Int. Kleinman Stairs + Hall - N
	2		inc ng	:24	m			
	3		inc ngc	:32				Low Wide - Kleinman + Anna
	4		inc nga	:35				
	5		inc nga	:29				Shoot up @ stairway as Kleinman walks down to camera into MS, Anna startles him, TILT DOWN to reveal Anna @ door in b.g. - Kleinman walks away + enters her apt + she closes door -
	⑥		PRINT	:35				
	⑦		PRINT	:38				
	⑧		PRINT	:27	11/21			
11A	1	Snd	inc ng	:24	35	9	4	Int. Anna's Apt - N
	2		inc ng	:06	m	10		Master PAN - Kleinman + Anna
	3		inc ng	:45				
	4		inc nga	:10				
	5		comp ng light	2:30				Start on 2/s as they enter CR - Anna crosses for teapot + then to f.g. PAN R as she crosses to Dining area losing Kleinman, he then joins her for 2/s - Anna crosses off CL, hold Kleinman then PAN K. to Anna for 2/s - She pours tea, exits CR + returns w/sugar. K. sits on chest. Anna crosses off CR + returns w/ charm. She puts it around his neck, he removes it -
	6		comp sleeve caught	2:13				
	7		inc ng	:51		11		
	8		inc ng	1:35				
	⑨		PRINT	2:12				
	10		no take					
	11		comp	2:15				
	12		inc ngs	-		12		
	13		inc nga	1:36				
	⑭		PRINT	2:20				
	⑮		PRINT	2:20	11/21		5	

4-low
Wide

INT KLEINMAN STAIRS + HALL - N

4 **CUT TO:** Kleinman, having dressed, leaves his flat and goes down hall or descends stairs. All is dark and scary. He hears floorboards squeak and is scared. He walks tentatively, when suddenly he is surprised by the tenant down the hall, a woman, a neighbor. 4.

⑥
⑦
⑧

ANNA
Kleinman?

KLEINMAN
(jumping out of
his skin)
~~Who's that!~~? Jesus, Anna, I told you -
don't creep up on me like that!

ANNA
I heard voices.

KLEINMAN
Some men were here. All of
a sudden I'm on a vigilante
committee.

come in, come in ANNA
That killer will be hard to trap *
in this fog. (closes door) -

4A-master PAN
⑨⑭⑮ KLEINMAN
So if you knew all about the
murders why didn't you fill
me in?

ANNA
Because every time I try and
talk to you about it, you don't
want to hear.

KLEINMAN
Because you pick the wrong times
to tell me. I come home from
work exhausted ~~wants to give me~~
~~morbid details~~ -- on my birthday
last week -- I'm trying to
celebrate --

ANNA
For you to hear the truth is always
a bad time.
(wrong)

KLEINMAN
How Is my tie ~~on straight~~? Is my tie ok?

4A. Master PAN

4.

ANNA

What do you need a tie for? You're going to hunt for a homicidal maniac.

KLEINMAN

Do I know who I'm going to see in the street? I could run into my boss Mr Paulsen. There's a competition ~~and it's~~ between me and Simon Carr for that promotion.

ANNA

Kleinman, what are you killing yourself for that promotion? What does it mean? An extra few dollars?

KLEINMAN O/S

It's not the money. It's the prestige.

ANNA

What kind of prestige? You're a cipher in a heartless, impersonal firm.

KLEINMAN O/S

Thanks, Anna. You always know how to build my confidence.

ANNA

I tell the truth.

KLEINMAN

I don't want to hear it. Give me some tea -

ANNA

Have they told you their plan?

KLEINMAN

It's a very clever plan -

ANNA

What is it?

KLEINMAN

I don't know yet.

ANNA

So how do you know it's so clever?

4 CONTD

4A, Master PAN

4.

KLEINMAN

Because these are the best minds in town. Hacker, Marshall, Grossman, believe me, they know what they're doing. *

ANNA O/S

Don't let the killer come up behind you.

KLEINMAN

Right, Anna -- If I run into him I'll tell him you said that - And keep your door locked, although he seems to have ways of getting in.

ANNA

So you do care about me, Kleinman.

KLEINMAN

I would give the same advice to any dumb animal.

ANNA

If I'm attacked I'll blow pepper on him.

KLEINMAN

Blow what?

ANNA

I sleep with a little pepper near the bed, and if he comes near me I'll blow pepper in his eyes.

KLEINMAN

Good thinking, Anna. Believe me, if he gets in here, you and your pepper they'll scrape off the ceiling -

ANNA

Kleinman, when are you going to come to your senses and marry me. You could tell your boss to stuff it and you'd own half of this place.

KLEINMAN

Anna, ~~I've told you a million times~~ -- ~~One~~, I don't want to run a boarding house; ~~two~~, I don't love you; ~~three~~, I have a fiancée.

SCRIPT NOTES

Page 11

TITLE: WAFP '90

DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma

SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
5	1	Snd	comp	:16	29	91	34	Ext. Kleinman's Apt - N
	②		PRINT	:20	to			MLS to MS - Kleinman
	③		PRINT	:20	38			Dolly L as he comes
	④		PRINT	:20	m	12/20		thru door + crosses to
	⑤		PRINT	:20				street. He turns + reacts CR to o/s Al -
5A	1	Snd	inc nga	:21	60	91	34	Master Dolly - 3/S
	2		inc ngc	:20	to 30			Start on MS Al looking
	3		inc nga	:26	to			CL @ o/s Kleinman.
	4		inc nga	:19	50			Dolly BACK as Al
	5		inc nga	:50	to			joins Kleinman for 2/S -
	⑥		PRINT	1:44	30			They walk + talk - PAN
	⑦		PRINT	1:44	m			
	8		inc ng	1:05		92		w/ Al up steps to look
	9		inc nga	:10				into alley. Kleinman
	10		inc ngs	:15				joins him for 2/S - PAN L as
	11		inc nga	:10				they return to street,
	12		inc nga	:15				and walk away into LS.
	13		inc nga	:25				
	14		inc nga	:30	12/20			
	15		inc ngc	:20				
	⑯		PRINT	1:37				
	17		inc nga	:35				
	⑱		PRINT	1:35				
			(Slated Tk16 in error)					
	19		inc ng	:03				
	20		inc ngs	:20				
	21		inc nga	:56		93		
	22		inc nga	:36				
	23		inc nga	:30				
	㉔		PRINT	1:36				
	㉕		PRINT	1:36 ← SND ONLY PRINTED				
	26		inc ng	:10				
	27		inc ngs	:15				
	28		inc	:15				
cont'd	㉙		PRINT	1:39				

4A-Master PAN

4.

ANNA

Some fiancée. She wants you for an ornament -- *if* you get the promotion.

KLEINMAN

(hands on ears)

I don't wanna hear. I gotta go - - -

ANNA

Take this, it's a charm that wards off evil. I bought it from a crippled beggar.

5- MLS Kleinman

(2-5)

KLEINMAN

Right, just give me a little pepper. give me some pepper

-R5- Zoom Kleinman ② ③

R5A-POV street ①

EXT KLEINMAN APT - NIGHT

5 CUT TO: Al on street, waiting. Kleinman emerges. Foggy -- lamp-lit -- lonely -- quiet.

5A-Master Dolly

W.T. 1016 Dialogue

R5B Master Dolly ③ ⑥ ⑧

AL'S VOICE

Let's go, Kleinman!

KLEINMAN

Who said that?

⑥ ⑦ ⑯ ⑱ ㉔ ㉙

Al appears.

AL

We'll be late.

KLEINMAN

Where did everybody go?

AL

They had to move on. Correct timing is urgent in bringing the plan off.

KLEINMAN

So what is this great plan?

AL

You'll find out.

KLEINMAN

When are you going to tell me? After he's caught-

AL

Don't be so impatient.

SCRIPT NOTES

Page ________
TITLE: WAFP '90
DIRECTOR: Woody Allen
DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
R4A	1	Snd	inc ng	:10	27 to	239	86	Int. Kleinman's Apt-N Master PAN-Kleinman + Anna Start on M 2/S as Anna closes door, DOLLY/PAN R with Kleinman's cross to window, Anna joins for 2/S CL - PAN L w/ Anna's cross to hallway, Kleinman follows + walks away to bedroom in b.g. for clothes. He returns + joins Anna for C 2/S.
	2		comp	1:42	37			
	3		inc nga	:13	m			
	4		inc nga	:07				
	5		inc nga	:10				
	6		inc nga	:18				
	7		inc ngs	:22	3/26			
	8		inc nga	:35				
	9		inc nga	:10				
	10		comp	1:28				
	11		inc	-		240		
	⑫		PRINT	1:30				
	13		inc ng	-				
	14		inc ng	:50				
	⑮		PRINT	1:30				
	16		inc ng	:18				
	17		inc nga	:10				
	18		inc nga	:30				
	19		inc nga	:17				
	20		inc nga	:27				
	21		inc nga	:57				
	22		inc ng	:43				
	23		inc nga	:07		341		
	24		inc ng	:10				
	25		inc ng	1:00				
	26		inc nga	:15				
	27		inc nga	1:05				
	28		inc ng	:55				
	29		inc .	:25				
	30		inc	:07				
	㉛		PRINT	1:24				
	32		inc ng	:07				
	33		inc ng	:08				
	34		inc nga	1:00				

R4-MLS

3/14/91

R4 INT. KLEINMAN'S APARTMENT - N - HALLWAY -

In hall.

KLEINMAN

I was in a deep sleep. How can I be of help? What is this plan?

ANNA

Kleinman!

ANNA, the landlady, has come down the stairs from above.

INT KLEINMAN APT - N

R4A - MasterPAN

ANNA

Here, I brought you some pepper.

KLEINMAN

(12) (13) (31)

Pepper?

(taking it)

ANNA

I overheard everything. If you're caught by the maniac you blow pepper in his eyes.

KLEINMAN

Great... I'll ward him off with a (condiment) (seasoning.) I don't want to go out there. [I'm frightened.]

As he goes to dress, she turns up the lights.

ANNA

Be a man Kleinman.

PAN

KLEINMAN (crosses)

I don't want to be a man. I have to put on a suit and tie?

ANNA O/S

What do you need a tie for? You're going to hunt for a homicidal maniac.

KLEINMAN

Do I know who I'm going to meet? out there - What if my boss is down there? Mr. Paulsen is funny that way -- its a big competition between me and Simon Carr for that promotion.

ANNA

Kleinman, what are you killing yourself for that promotion? What does it mean? As extra few dollars?

R4 CONTD.

R4A' master PAN

KLEINMAN
It's not the money. I want to make something of myself. Why should Simon Carr get the promotion - because he takes Mr. Paulsen to dinner?all the time?

PAN

ANNE (crosses)
You're too frightened of Mr. Paulsen. You cringe in front of him like a worm.

KLEINMAN O/S
He makes me nervous - and I don't cringe -

ANNA
Calling your boss your majesty is cringing.

KLEINMAN
I don't want to leave my warm bed - ~~and go out in the fog~~. Suddenly I'm part of a plan.

ANNA
Kleinman, when are you going to come to your senses and marry me. You could tell your boss to stuff it and you'd own half of this place.

KLEINMAN
~~Anna, I've told you a million times - One, I don't want to run a boarding house; two, I don't love you; three~~, I have a fiancee.

ANNA
Some fiancee. Eve wants you for an ornament... if you get the promotion.

KLEINMAN
Don't talk about Eve... Eve is a lovely creature.

ANNA
Eve treats you like scum. Now be careful. I'd hate for them to find you in an alley with your throat slit from ear to ear.

R.4A - master PAN

~~R~~R4 CONTD

KLEINMAN
You won't. Mostly he strangles.

CUT TO:

5A-Master Dolly

R5B-Master Dolly

KLEINMAN
Look, it's late and It's damp, I'm ~~not to mention~~, nervous. (Look, I was in a deep sleep, I'm nervous).

AL
Hacker and the others had to leave, but he said to tell you you'll receive word as soon as possible as to how you fit in.

~~KLEINMAN~~
~~So what do I do now? I'm always asleep by ten. For me this is the middle of the night.~~

~~AL~~
~~You wait.~~

~~KLEINMAN~~
~~For what?~~

~~AL~~
~~A wrong move at this point could endanger all our lives.~~

KLEINMAN
So, you're not going to tell me the plan -

AL
I can't tell you.

KLEINMAN
Why not?

AL
Because I don't know it.

KLEINMAN
Look, I'm starting to get annoyed.

AL
Each of us only knows one small fraction of the overall plan at any given moment -- his own assignment -- and no one is allowed to disclose his function to another. If each man properly brings off his own part, then the whole scheme will work.
(MORE)

5A-master Dolly

R5B-Maste Dolly

AL (contd)
That way the plan can't be either carelessly disclosed or given up under threat. Each one can only account for his tiny fragment which would have no meaning to the maniac should he gain access to it. Clever?

R5B

That way the plan can't ever be discovered by [illegible] maniac. Even if he did discover it it would only be a tiny bit and that wouldn't mean anything - Clever?

KLEINMAN
Very clever. I'm going home.

AL
No! *

KLEINMAN
Well, someone has to know the *
plan. *

AL
Someone does.

KLEINMAN
So?

AL
So.

KLEINMAN
So I'm going home.

AL
If I were you I would try and contribute as best I could until my function became clearer.

KLEINMAN
How? can I contribute?,

SCRIPT NOTES

Page 13A
TITLE: WAFP '90
DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
RR5	1	Snd	inc ng	:45	30	209	77	Ext. Kleinman Apt - N Master Crane - 2nd Retake Start on F/S Kleinman exiting his building. He approaches into MS then CU, He walks away; CRANE UP to High Wide Angle. Al enters CR, hold, they exit CR -
	②		PRINT	:46	m			
	③		PRINT	:51				
	4		inc ng	:45		210		
	⑤		PRINT	:50	2/13			
	⑥		PRINT	:55				
RR5A	1	Snd	inc ngc	:11	48	212	77	Ext. Street - N Master Crane Start on wall + shaft of light, PAN L to reveal High Wide Angle of archway as Al + Kleinman
	2	E/S	comp nga	1:35	m.			
	③		PRINT	1:40				
	4		inc nga	:22		213		
	5		inc nga	:13				
	6		inc nga	:27				
	7		inc nga	:12				
	8		inc nga	1:00				
	9		inc nga	:12		214		
	10		inc nga	:27				
	11		inc nga	:29				
	12		inc nga	1:07				
	13		inc	:24		215		
	14		comp nga	1:25				
	15		inc ng	—		216		
	⑯		PRINT	1:44				
	⑰		PRINT	1:40		217		
	18		inc nga	:19		218		
	19		inc nga	:35				
	20		inc nga	:54				
	21		inc nga	:25	2/14	219		
	22		inc nga	:22				
	23		inc nga	1:06				
	㉔	No Slat	PRINT	1:50		220		

ANNA
~~Some fiancée. She wants you for an ornament -- *if* you get the promotion.~~

KLEINMAN
~~(hands on ears)~~
~~I don't wanna hear.~~

ANNA
~~Take this, it's a charm that wards off evil. I bought it from a crippled beggar.~~

F/S@

RR5-High Crane

KLEINMAN
~~Right, just give me a little pepper.~~

EXT KLEINMAN'S APT - NIGHT

5 CUT TO: ~~Al on street, waiting~~. Kleinman emerges. Foggy -- lamp-lit -- lonely -- quiet.

② ③ ⑤ ⑥

AL'S VOICE
Let's go, Kleinman!

KLEINMAN
You scared me!

Al appears.

AL
You're going to make us late. *

KLEINMAN
Where'd everyone go? It's so deserted.

RR5A-Master Crane

AL
They had to move on. Correct timing is urgent in bringing the plan off.

③ ⑯ ⑰ ㉔

KLEINMAN
So exactly what is this ~~wonderful~~ plan?

AL
You'll find out.

KLEINMAN
When are you going to tell me? After he's captured?

AL
Don't be so impatient.

RR5A - Master Crane

5 CONTD

KLEINMAN

What do you mean? Hacker bursts into my room + wakes me out of a deep sleep and now I'm out on the street, I'm frightened, I'm nervous -

AL

Hacker and the others had to leave, but he said to tell you you'll receive orders as soon as possible as to how you fit in.

KLEINMAN

So your not going to tell me the plan.

AL

I can't tell you.

KLEINMAN

Why not?

AL

Because I don't know it.

KLEINMAN

What do you mean you don't know it? How is that possible?

AL

Look. If nobody knows the plan, nobody can get careless and give it away.

KLEINMAN

Nobody knows the plan?

AL

I didn't say that -

KLEINMAN

What are you telling me?

If every man carries out his assignment properly, the plan will work.

KLEINMAN

So What's your assignment?

AL

I can't tell you.

KLEINMAN

Why?

AL

Not allowed. Just see that you get your part right.

RRSA' master crane

5 CONTD

My part, KLEINMAN *

I don't know what my part is - *

AL *

People are dying. You won't *

fail us, will you, Kleinman? *

KLEINMAN *

Yes, yes of course I'm going to *

fail, I don't know what to do -

what should I do?

SCRIPT NOTES

Page 13 D

TITLE: WAFP '90

DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma

SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
X5	①	Snd	PRINT	:54	29 m	224	80	Ext. Kleinman Apt - N CRANE UP - Kleinman joins Al - NOTE: Al is different actor. Start on F/s Kleinman exiting his apt, he looks around, approaches into CU, he turns + walks away, CRANE UP to High Wide Angle. Al enters CR, startles Kleinman, they walk off CR -
	2		inc ngc	:30				
	③		PRINT good cam -	:59				
	④		PRINT blowing noise	:58		225		
	⑤		PRINT	1:01	3/20			
X5A	1	Snd	inc ng	:30	40 m.	226	80	Ext. Alley - N Master Dolly/PAN Al + Kleinman enter CL, they approach into M2/s, DOLLY BACK w/ them, PAN L as they walk away + stop, hold profile 2/s. Al leaves, Kleinman approaches, looks around.
	2		inc nga	:15				
	③		PRINT	1:25				
	4		inc ngc	:32				
	5		inc nga	:27				
	6		inc nga	:35				
	⑦		PRINT	1:25				
	⑧		PRINT	1:25				
	9		inc ngs	:02				
	10		inc nga	:07				
	⑪		PRINT	1:30	3/20			
	12		inc nga	:06				
	13		inc nga	:08				
	⑭		PRINT	1:27				

SCRIPT NOTES

Page 13D (cont'd)
TITLE: WAFP '90
DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
XX5	①	Snd	PRINT (bump?)	:49	29 mm	269	95	Ext. Kleinmans Apt - N
	②		PRINT	1:00				CRANE UP - Kleinman Joins Al
	③		PRINT	:55	4/4			Same as X5 w/ James Rebhorn as Al -
XX5A	①	Snd	PRINT	1:30	42 to 28 mm	270	95	Ext. Plaza - N
	②		PRINT	1:30				Master Dolly -
	③		PRINT	1:35				Al + Kleinman approach from alley into MZ/S.
	④		PRINT	1:21		271		They stop. DOLLY BACK + PAN L as they walk R
	⑤		PRINT	1:37				across plaza into LS -
	6		inc nga	:30	4/5			Al leaves + exits CR,
	7		inc nga	:30				hold LS Kleinman looking around -
	8		inc nga	:39				
	⑨		PRINT	1:30				
Y5	①	Snd	PRINT	:54	29 mm	284	100	Ext. Kleinman Apt - N
	②		PRINT	:54				CRANE UP - Kleinman Joins Al
	③		PRINT	:50	4/10			Same as XX5 w/ photo double for Al -

X5 - Crane Up K.+Al
①③④⑤

XX5 - Crane Up K + Al
①②③

Y5 - Crane Up K + Al
①②③

X5 EXT. STREETS - N

CUT TO Al on street. Kleinman comes up on him. Crane shot.

AL
Let's go Kleinman.

KLEINMAN
~~Who said that~~? God you scared me.

AL
You're going to make me late.

KLEINMAN
Where'd everybody go?

AL
They had to move on. Correct timing is urgent in bringing the plan off perfectly.

X5A - Dolly 2/S
③⑦⑧⑪⑭

XX5A - Dolly 2/S
(1-5)
⑨

KLEINMAN
So exactly what is this great plan?

AL
You'll find out.

KLEINMAN
When? When you going to tell me? After he's captured?

AL
Hacker and the others had to move on. He said you'll receive word as soon as possible as to exactly how you fit in.

KLEINMAN
How do you fit in? (So you don't know what I have to do?)

AL
I know what I have to do.

KLEINMAN
~~Which is~~ What?

AL
Why is that your business?

KLEINMAN
I'm curious.

AL
Your own assignment is all that should concern you. Just see that you get it right.

X5A Dolly 2/S

XX5A Dolly 2/S

X5 CONTD

KLEINMAN

I can't screw it up because I don't know it -

AL

If I were you I would stay flexible and keep alert until my function became clearer.

KLEINMAN

I'm flexible - and I'm ~~alert~~ very flexible - ~~but I'd like to know why you got me out here~~ -

AL

Here's where we split up -

KLEINMAN

What do you mean?

AL

I'm due elsewhere...

KLEINMAN

And what do I do? Walk the streets alone?

AL

He strikes quickly Kleinman. There's no warning. Don't drop your guard.

KLEINMAN

I'm not staying here alone. You must be kidding. There's a madman loose. I don't get along with madmen. I'm a very logical guy.

AL

You won't fail us will you?

KLEINMAN

Yes - I ~~probabl~~y will - ~~in fact~~, I don't know what I'm doing here -

AL

Don't follow me. I must be alone -

He turns hearing a noise, turns back, Al's gone.

KLEINMAN (contd)

~~Where'd you go?... Can I wait in my bed? I - oh... God...~~

CUT TO:

SCRIPT NOTES

Page 14

TITLE: WAFP '90

DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma

SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
5B	1	Snd	inc ng	:10	50	94	35	Ext. Alley - N
	②		PRINT	:30	mm			High Angle - 2/S
	3		inc ng	:15				Shoot down @ street
	④		PRINT	:30				as Kleinman + Al
	⑤		PRINT	:30	12/			approach. They stop -
	⑥		PRINT	:43	/20			Al walks off leaving
								Kleinman alone -
								Int. Irmy's Caravan - N
6	1	Snd	inc ng	:32	75	143	51	Master 2/S - Clown + Irmy
	2		inc nga	:24	to			Start on ECU clown's mirror
	3		inc nga	:16	40			image as he removes make-up,
	4		inc ng	:37	to			Zoom BACK + PAN R to C/S
	5		inc ngc	:46	35			Irmy, she turns + removes
See	6		comp nga	3:15	to			hat + wig. PAN R to C/S
Retake	7		inc ngc	:25	75 mm	144		Clown as he sits, PAN L ~~to~~
	8		comp nga	3:15				DOLLY IN w/ Irmy as she
	9		inc ng	:20				sits. DOLLY BACK for 2/S,
	⑩		PRINT	3:15				PAN L w/ Irmy's cross +
	⑪		PRINT	3:05		145		Zoom IN, Clown joins for
	12		inc nga	:12				C 2/S - They kiss -
	⑬		PRINT	3:20	1/14			
	⑭		PRINT	3:20		146		

SCRIPT NOTES

Page 14 (cont'd)
TITLE: WAFP '90
DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
R6 See Retake below	1 ② ③	Snd	inc nga PRINT PRINT	:02 :37 :37	25 to 38 m 1/18	154	55	Ext. Circus grounds - N Wide grounds to CU Irmy Start Wide on grounds + Caravans DOLLY L to Irmy's Caravan, BOOM UP to window + CU of Irmy inside. She takes off wig -
R6A	1 2 ③ 4 5 ⑥ 7 ⑧	Snd	inc ng comp PRINT inc ng inc ngs PRINT inc ng PRINT	:50 3:11 3:30 :04 :47 3:44 :03 4:05	75 to 21 to 32 to 42 to 29 to 60 m	154 1/18	55 56	Retake - Master 2/S Start on CU clown in mirror, PAN R + ZOOM BACK to MS Irmy, PAN R w/ clown's cross - he sits - DOLLY L to CU Irmy seated, DOLLY BACK to 2/S - PAN L w/ Irmy's cross, clown joins for C2/S. DOLLY R, they kiss -
RR6	① ② ③	Snd	PRINT PRINT PRINT (more fog)	:27 :28 :25	25 to 38 m	205 2/12	76	Retake of R6 - Establishing - More activity on grounds - Same camera move -

5A - Master Dolly

5B - High Angle 2/5

② (4-6)

R5B - Master Dolly

RR5A - Master crane

AL
It's hard to be specific. Now I have to go.

KLEINMAN
Yeah, but -- go? What do you mean, go?

AL
My work is finished here. I'm due elsewhere.

KLEINMAN
That means I'll be out here on the street ~~myself.~~ alone.

AL
Be careful.

KLEINMAN
I'm not staying here alone! ~~You must be kidding~~. There's a madman loose ... I don't get along with madmen -- I'm a very logical guy.

AL
Other lives are dependent on you. Don't fail us.

KLEINMAN
But -- but -- where are you? I can't see in this fog -

STAY WITH him for a beat as Al disappears into fog and then -- 6 - Master R6 - grounds to CU Irmy

RR6 - grounds to CU Irmy ①②③

INT IRMY'S CARAVAN - NIGHT

6 CUT TO: Circus on outskirts of town -- or empty tenting space in town -- a small, European-style circus, perhaps with caravans of tents.

②③ R6A - Master

WE SEE the clown, probably not in makeup, and his wife, Irmy. They are in their squalid tent or caravan, he in front of mirror.

⑩ ⑪ ⑬ ⑭

③ ⑥ ⑧

CLOWN
I'm an artist. Every town we play in they laugh ... and here, nothing ... no one comes and these who do sit there stone-faced.

PAN to I.

IRMY
It's not your fault. They're scared.

6-Master

R6A-Master

CLOWN o/s

I'm glad Danzig decided to pull out tomorrow. We should have gotten out last week ... all this talk of killings and strangling. You'd think the audience would welcome some distraction.

IRMY

I was very little appreciated myself. None of us were.

DB

CLOWN

Yes, but your specialty is different.

IRMY

I don't know. I always think you can tell a lot about an audience by how they respond to a good sword swallower.

PAN to C.

CLOWN

There's nothing more frightening than when you're trying to make people laugh and failing.

IRMY o/s

Why do we put up with it? When we pull out tomorrow let's tell Danzig we're quitting.

CLOWN

And do what?

IRMY o/s

Settle down where we don't have to travel ... where it's not such a grueling life ... get married and live like other people.

CLOWN

~~Irmy~~, we're artists. We're not like the other people. With great talent comes responsibility.

Dolly in
PAN to 2.

IRMY

But it would be so nice. You could find a job someplace --

CLOWN o/s

Doing what? Collecting other people's refuse? Sweeping streets?

6-master R6A-master

IRMY
You're clever -- someone will
give you an opportunity.

PAN to C.

CLOWN
I make people laugh. It's a rare
gift. For awhile they forget their
sad lives. I can't help it if
this stupid traveling show is so ill
managed. ~~properly.~~ I'm sure Danzig
steals off the profits.

DOLLY BACK to 2/S

IRMY
I want to have a baby.

CLOWN
I told you -- we will -- but not
right now ... A family is death
for an artist. I need peace and
quiet. My head is always pulsing
with ideas, gags, new routines,
brilliant, creative twists.

PAN L w/ Irmy

IRMY
Why don't you just tell the
truth? You don't want to get
married so you can play cards
and flirt with the adoring
ladies.

CLOWN O/S
No, I love you ... we will get
married ... but ~~first~~ I want
to make a name for myself.

IRMY
You keep promising. But soon
it'll be too late for me to
have a baby.
(she cries)

CLOWN (cross to Irmy)
Oh, Irmy ... don't cry ... you
know I can't take that ...
Look, stop -- stop ... Ok, look,
I'll tell Danzig we're quitting.

IRMY
You don't mean it.

CLOWN
I do. ~~But stop crying.~~

6-Master R6A-master

IRMY
No --

CLOWN
Yes.

IRMY
You mean it?

CLOWN
Yes.

IRMY
Tell ~~him~~ Danzig now.

CLOWN
Now?

IRMY
Yes. While the idea's fresh.

CLOWN
Tomorrow.

IRMY
Now, if you mean it.
(cries still)

CLOWN
I'll tell him now ... only stop --
I can't take such hysterics ...

IRMY
(weeping tapers off)
And we'll find a house and you
can apply for a job where we
won't travel -- and we'll have
a baby -

CLOWN
Sure.

IRMY
Oh, Paul.

CLOWN
I have to get some air. It's so *
close in here -- *

IRMY
Will you tell him now?

CLOWN
Yes, I will.

7 CUT TO: Clown walking on circus grounds, clearing head.
He means well, but is hesitant.

SCRIPT NOTES

Page 18
TITLE: WAFP '90
DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
7	1	Snd	inc mqS	:06	38	148	53	Ext. Circus Caravans - N DOLLY - Clown to Marie Clown enters CR, DOLLY L holding MS as he crosses behind Caravan, ZI as he approaches + stops - Looks CL to o/s Marie - DOLLY R + PAN L to c/s Marie, clown steps into f.g. - for Over Shoulder 2/S - Marie stands, DOLLY L +, PAN R to CU clown, he exits CL.
	2		inc mq	:50	to			
	3		comp mqc	1:30	75 m			
	④		PRINT	1:21				
	5		inc mqa	:30				
	⑥		PRINT	1:15	1/16			
7A	①	Snd	PRINT	1:25	34	148	53	Int. Marie's Caravan - N Master 2/S - Marie + clown Start on door as Marie + clown enter, hold C 2/S - PAN R off them to Strong Man asleep on bed. Marie enters CL + closes curtains. She drops robe. PAN L as she re-joins Clown, ZOOM IN closer.
	2		inc mqs	:34	to 25			
	3		inc mqc	:12	to	149		
	④		PRINT	1:45	50 m			
	⑤		PRINT	1:56	1/16			

7 Dolly clown to Marie

Eventually he walks past the open caravan of Marie, the sexy trapeze artist.

④ ⑥

MARIE
The audience was too quiet
tonight. I felt sorry for you.

CLOWN
You were the only one they seemed to like.

MARIE
I have my little tricks for
seducing them.

CLOWN
Yes?

MARIE
Why are you doing wandering around out here?

CLOWN
Oh, I was just on my way to speak
to Danzig.

MARIE
(motioning him in)
You like Irish whiskey?

CLOWN
Yes, but my
doctor said it's bad for my
stomach --
(goes in)
but probably its relaxing ...
(as she pours)

MARIE
That's too bad.

MARIE
C'mon

7A-Master 2/5

① ④ ⑤

My luck, The most voluptuous woman in the
circus is married to
~~the wife of~~ the strong man.

Marie points to her crumpled, unconscious, immense husband.

MARIE
I wouldn't worry about Peter.
He's had a gallon of this already.

They drink together in non-verbal flirting.

CLOWN
Sometimes, when I'm down below
and look up at you on the high
wire you seem so --

SCRIPT NOTES

Page 19
TITLE: WAFP '90
DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
8	1	Snd	inc ng	:11	28	'5,1	54	Ext. Circus - gypsy Caravan - N DOLLY to 3/S - Irmy joins other Start on LS Irmy exiting her caravan, DOLLY BACK w/her as she joins gypsy, Bear Lady. Magician crosses - Hold M 3/S as she speaks to gypsy -
	2		comp nga	:20	m			
	③		PRINT	:20				
	4		comp	:18				
	⑤		PRINT	:19	1/17			

7A - master 2/5

MARIE
What?

CLOWN
Edible.

MARIE
(drawing curtain
from husband)
How hungry are you now?

CLOWN
I'm always famished after a
performance. And you?

MARIE
I can never sleep with an empty
stomach.

CLOWN
You have a taste for anything
special?

MARIE
I'm not fussy. I eat what you
put in front of me.

CLOWN
You sure your husband won't wake up?
Because I've seen what he does *
to an iron bar. *

MARIE
Nothing wakes Peter. Certainly
not the sound of two people
moaning.

They go at it, building the sex and foreplay.

8-DB 3/5
EXT CIRCUS - GYPSY CARAVAN - N

8 CUT TO: Irmy, and she walks on grounds and comes to
some colleagues. One is an old gypsy.

③
⑤

BEAR LADY
They were so quiet

MAGICIAN
They never react. It's this damn fog-

SCRIPT NOTES

Page 20
TITLE: WAFP '90
DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
8A	①	Snd	PRINT	1:20	75	152	55	Master Dolly/PAN Start on CU Dwarf, PAN to CU Irmy, ZOOM BACK + DOLLY to 2/S gypsy + BearLady, TILT to CU Magician. DOLLY L around group as Magician crosses to end on 2/S gypsy + Magician, PAN to 2/S Magician + BearLady. TILT Up to CU Irmy @ end -
	2		inc ng	:08	to			
	3		inc	:04	45			
	④		PRINT	1:13	to			
				:10	32			
	5		inc ng			153		
	6		inc nga	1:00	to			
					50			
	⑦		PRINT	1:15	in			
	8		inc nga	:50				
	9		inc ngc	:18				
	⑩		PRINT	1:14	1/18			
	⑪		PRINT	1:13				
R8	1	Snd	inc ng	:20	42	205	76	Retake - Master/PAN/Zm Start on Irmy approaching from her Caravan, DOLLY L + ZB as she joins gypsy, Magician, BearLady + Dwarf - Hold dialogue - Magician crosses R to L + exits, hold group. PAN L to Magician + PAN R + Zoom IN as he crosses, TILT DOWN to gypsy + Up to Magician, PAN L to Irmy + back to Magician, TILT DOWN to gypsy + cards + Up to Irmy. B.L. approaches for C 2/S -
					to			
	2		inc ng	:55	33			
	3		inc ng	:52	to			
	④		PRINT	1:25	45	206		
	5		inc ng	1:00	to			
	6		comp ngs	1:25	60 in			
	7		inc ng	:51				
	⑧		PRINT	1:21				
	9		inc ngs	:14				
	10		inc ngs	:23				
	11		inc nga	:11		207		
	⑫		PRINT	1:25	2/12			
	⑬		PRINT	1:28				

8 - Dolly Back to 3/S

R8 - Master PAN/ZOOM
④⑧②⑬

IRMY
I Can you tell my fortune? I have so many questions.
I want to know if my baby will
be a girl or a boy.

MAGICIAN
Baby!

BEAR LADY
We didn't know you were pregnant.

IRMY
I'm not -- yet -- but Paul has
promised he's going to leave
the circus. He's telling Danzig
now.

8A - Master Dolly PAN
①④⑦⑩⑪

DWARF
I don't believe he'll ever leave
the circus.

IRMY
You'll see.

DWARF
What would he do?

IRMY
We'll find some work.

GYPSY
Let's see what the cards say. ~~They know, they always know.~~

MAGICIAN
~~The cards know nothing.~~ please 1A You can swindle the
customers in the side show,
but at least don't defraud
your colleagues.

BEAR LADY
He's upset because the audience *
noticed the fake bottom in ~~his~~ *
Egyptian Mummy Case. *
*

MAGICIAN
At least I admit my illusions
are tricks. I don't claim
supernatural powers.

GYPSY
I can't help it if I was born
with a third eye and a third ear -
(turning cards)
You will have a child soon.

IRMY
What do the cards say?

IRMY
How soon?

SCRIPT NOTES

Page 21
TITLE: WAFP '90
DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
9	1	Snd	inc mqc	:25	29	150	54	Ext. Maries Caravan - N
	②		PRINT	1:10	M			Master Dolly - Irmy, clown, Marie
			He called Irmy Marie		-			DOLLY L w/ Irmy crossing to Maries Caravan, she goes up steps + opens door discovering clown + Marie - They argue + come down steps - DOLLY BACK + IN as they continue argument - Irmy storms off CR, hold clown + Marie -
	3		inc mqc	:08				
	④		PRINT	1:17	?			
			marie framing		?			
	5		inc mqa	:22		151		
	⑥		PRINT	1:12	1/17			

8-Master Dolly/PAN

R8-Master PAN/Zm

GYPSY
Sooner than you think.

MAGICIAN
That's right. Tell her what she wants to hear. This is how she bilks her customers.

GYPSY
I see a beautiful little girl.

MAGICIAN
Whatever she claims she can do with the supernatural, I can duplicate with mirrors.

GYPSY
Because you can duplicate it doesn't mean it's not real magic.

~~DWARF~~
~~Years ago they burned your kind at the stake.~~

IRMY
Tell me more. I can't wait to tell Paul. I hope Danzig is not too upset. *

BEAR LADY
I don't know about Danzig but if I were you I'd take a look at what the girl who works on the high wire with the low morals is doing ... * * * * *

9-Master Dolly

EXT MARIE'S CARAVAN - NIGHT

9 ~~CUT TO: Paul. He and Marie are working up to a fever pitch.~~ Irmy crosses + opens door to caravan -

Irmy intrudes on them suddenly.

②
④
⑥

IRMY
Well! You dirty tramp! *

CLOWN
Irmy -- wait!

IRMY
You were going to Danzig --!
You were going to Danzig!

CLOWN
We were just talking about acrobatics -

I don't know if she storms off and he follows, zipping himself up, somehow, or it happens at the caravan or what -- yet. Maybe throws things. NOTE: The dialogue here is unimportant -- the scene should be ad-libbed.

9- Master Dolly

~~IRMY~~
~~You don't talk with that part of your body!~~

~~CLOWN~~
~~We were discussing acrobatics.~~

MARIE
I was showing him how to dc a backbend.

IRMY
You can never take your eyes off her -- you're always standing under her trapeze looking up ~~between~~ her legs --

CLOWN
We were working on this routine - Marie, ~~don't get upset~~ -- we'll finish this later.

IRMY
Later!? You pig! And I wanted to have a child with you!

CLOWN
I don't want a child! I've said it a thousand times!

IRMY
I sure don't want one - Not if you were the last person on earth-

CLOWN
Why are you so upset- What are you so jealous about-

IRMY
You'll never have to see me again!

CLOWN
Good riddance. I love my freedom -- ~~you hear me~~? I revel in my lust,

~~The strong man stirs, seeing the clown and then turns, goes back to sleep. Irmy is now gone.~~

10 CUT TO: Kleinman wanders streets, far from where he started, ominous part of town. Noises, shadows, a cat, perhaps.

SCRIPT NOTES

Page 23
TITLE: WAFP '90
DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
10	①	Snd	PRINT	1:08	38	1/3	40	Ext. Street - N Master PAN - Kleinman + Carr Start on Kleinman approaching into C/S, PAN L as he crosses away to reveal Carr appearing in light @ end of street. Carr joins Kleinman, PAN L holding C 2/S as they walk. They walk away into alley + exit CR -
	②		PRINT	1:06	6			
	③		PRINT	1:15	32			
	4		inc nga	:28	m			
	⑤		PRINT	1:10				
	⑥		PRINT	1:19	12			
	⑦		PRINT	1:24	/31			
			Tks 1 + 7 - Kleinman speaks opening speech					
			Tks 2-6 - Opening is V.O. version.					

10 - Master PAN
2/S

10 EXT. STREET - NIGHT 10

Kleinman is walking along on a deserted street.

① ② ③ ⑤ ⑥ ⑦

Sc 10 Tk 1

Version #1

KLEINMAN

This is ridiculous. I'm out here wandering by myself unless that's part of the scheme. Maybe they're using me as a decoy someway. Maybe they've got me under surveillance. If the maniac comes out, they'll just come bursting out quickly and grab me unless they come bursting out slowly and he gets me first. This is...I don't know this part of town that well. It's so foggy.

(a figure appears in the street
light at the end of the block)

Who's that?

Version #2

Transcription of Sc10 Tk7

KLEINMAN

This is ridiculous. I'm out here by myself. Maybe it's part of the scheme. Maybe they have me under surveillance. They would never just leave me out on the street alone. Not with the maniac loose. The maniac is supposed to have the strength of ten men. I've got the strength of one small boy with polio. I don't know this part of town. The fog is so thick.

(a figure appears in the street.
light at the end of the block)

Who is that?

CARR

Kleinman?

KLEINMAN

Is that Simon Carr? What are you doing here?

CARR

I'm part of the plan.

10 (cont'd) 10-Master PAN 2/S 10.

KLEINMAN
I'm also part of the plan.

CARR
My theory is that the killer will srike again within the hour. I've been clocking his rhythm although the extreme fog could make him even bolder.

KLEINMAN
Do you know anything about what I should be doing?

CARR
Don't you?

KLEINMAN
No, no, nobody said anything. They just got me out of bed.

CARR
If I were you, I'd find out my assignment.

KLEINMAN
Is it okay if I walk along with you?

(cont'd)

SCRIPT NOTES

Page 24A
TITLE: WAFP '90
DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
10A	1	Snd	inc ng	1:42	45	114	40	Ext. Street - N
	②		PRINT	2:09	to			Master Dolly - 2/S
	3		inc ng	:50	60			Start on LS Kleinman + Carr entering CL (their shadows precede them). They approach into MC2/S. DOLLY BACK w/ them. They stop, continue, stop again - Carr crosses away to look at disturbance. PAN L + ZOOM IN to Carr (losing Kleinman) as he exits off CL -
	4		inc ng	1:45	M			
	5		inc ngs	:03				
	⑥		PRINT	2:19				
	⑦		PRINT	2:05		115		
	⑧		PRINT	2:12				
	9		inc nga	1:44	12/31			
	⑩		PRINT	2:10				

~~CARR~~
~~Don't you?~~

~~KLEINMAN~~
~~Nobody's told me yet.~~

~~CARR~~
~~If I were you I'd find out my assignment~~.

~~KLEINMAN~~
~~I'm trying ... Shall we walk along together?~~

They do.

10A - Master Dolly
③⑥⑦⑧⑩ 2/5

CARR
I suppose you hate me because it's almost certain I'm going to get the promotion over you at work.

KLEINMAN
Don't be so sure. I deserve it. more than you do and I work much harder.

CARR
You drone on at your desk like a mindless robot.

KLEINMAN
~~Right~~, And you socialize and make sure you go to dinner with all the right people.

CARR
It's who you know, Kleinman. So many years with the firm and you never learned that.

KLEINMAN
~~I give a dollar's work for a dollar's pay. You take credit for everyone's ideas and I still~~ I think it's you who keeps moving the decimal points on my books when I'm not looking. I've always suspected that -

CARR
As a matter of fact, I'm hooking up with Mr. Paulsen tonight.

KLEINMAN
You are? You're meeting the boss?

SCRIPT NOTES

Page 25
TITLE: WAFP '90
DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
W.T. 1020	①		PRINT	:10			41	Commotion - Undesirables and police - Sc10A
	②		PRINT	:26				
	③		PRINT	:24				
	④		PRINT	1:00	1/2			

10A- Master
Dolly 2/5

CARR

As you can well imagine, he figures very prominently in the plan.

KLEINMAN

No, I'm sure ... he's a brilliant man.

CARR

Our functions coincide ... Maybe yours -- as I recall somebody did mention yours.

KLEINMAN

Who? Who?

CARR

I can't remember.

KLEINMAN

Think.

CARR

I will ... it'll come to me ... It's best not to press. That only drives it further away.

KLEINMAN

Carr -- what's the secret? How did you advance and its taken me so long -

CARR

I've said it a million times. It's a question of personality. Having a good presentation. Of course substance plays some role but it's the outside that shows. Being agreeable at the right time, dressing like a success. Appearance, Kleinman -- appearance is everything. Consequently, at the firm I'm thought of as stylish and resourceful and you're known as a colorless twerp who broke the water cooler.

WJ 1020
commotion

Sounds and they spot a small commotion including police.

KLEINMAN

What's that?

SCRIPT NOTES

Page 25A
TITLE: WAFP '90
DIRECTOR: Woody Allen
DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
R10	①	Snd	PRINT	1:20	40 to 60 to 29 m 3/20	227	80	Ext. Stairway + Murder Site - N Master - Start on Kleinman walking down steps + talking to himself, he rounds corner, Krause grab's him from behind. PAN w/ Kleinman crossing + ZB to reveal dead body in street - Krause follows -
	②		PRINT	1:22				
R10A	①	Snd	PRINT	1:50	65 to. 75 to 65 m	228	80	CU. Krause to CU Kleinm to C 2/s Start on CU Krause looking down @ o/s dead body, + CL @ o/s Kleinman, Kleinman crosses behind him. PAN to CU Kleinman, he exits, hold CU Krause, Kleinman enters CR for C 2/s -
	②		PRINT	1:48				
f.s.	③		PRINT	1:52				
	4		inc nga	:33			81	
	5		inc nga	:15				
	6		inc ng	:12				
	⑦		PRINT	1:41	3/20	229		

R10-Master
①
②

R10 EXT. STREETS - MURDER SITE - N

KLEINMAN
This is ridiculous. Where's everybody? Unless this is part of the scheme - Maybe they have me under surveillance. If anything bad happens, they come running out quickly and protect me - Unless they come running out slowly. This is terrible - They must know I'm no match for a killer. The maniac is supposed to have the strength of ten men and I have the strength of one small boy... with polio.

He turns corner and is startled coming upon KRAUSE.

KLEINMAN (contd)
Huhhh!

KRAUSE
Quiet. It's Bretschneider. He's been strangled.

KLEINMAN
Help!

KRAUSE
Shh. The killer may still be near.

They cross + look at body -

R10A - PAN C/U's to 2/5

KLEINMAN
Poor Bretschneider. He had no enemies.

KRAUSE
① ② ③ ⑦
Poor everybody. It's a curse. The whole town is crazy with fear. Everyone suspects his neighbor. I hear down at police headquarters they're inundated with confessions. Mentally unbalanced people who take credit for the crimes and beg to be punished. And don't think certain ones haven't copied the style of the killer and used this chance to settle old scores. They do their personal killing and fob it off as the work of the maniac.

Added in Tk7
KLEINMAN
what'd you hear?

R10 CONTD

R10A - PAN CUS ∞ c 2/5

KLEINMAN
I don't deal with this - I like hiking - music -

KRAUSE
Now I hear the police are arresting what they call "social undesirables." They're talking about conspiracies. They can't catch the real killer so they turn to scapegoats. Lists are being made.

KLEINMAN
Gee, this was always such a nice town - allright - not many great restaurants but -

KRAUSE
Everplace is nice till there's a crisis. Then you find out who people really are.

KLEINMAN
Are you in on Hacker's plan?

KRAUSE
I don't like Hacker. He thinks he has all the answers.

KLEINMAN
I'm in the plan but I don't know what I do yet...

KRAUSE
I'm sure the doctor would have some answers. He's a friend of Hacker's.

KLEINMAN
The doctor? - The doctor hates me - He scares me - he's creepy. All those test tubes and experiments.

KRAUSE
Not that he'd tell you anything even if he know. He's in his own world.

CUT TO:

SCRIPT NOTES

Page 25C (cont'd)
TITLE: WAFP '90
DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
XX10B	①	Snd	PRINT	:35	70 mm	3/25	1/5	CU - Kleinman
	②		PRINT	:23				He looks CR @ O/S Krause.
						5/13		Tk 2 w/ line: "Social undesirables?"
XX10C	①	Snd	PRINT	:10	55 mm	3/28	1/7	MC/S - Dead Body
	②		PRINT	:10				Hold footage of body -
	③		PRINT	:10				
	④		PRINT	:10				
	⑤		PRINT	:10				Tks 5 + 6 - Tilt Up to Kleinman -
	⑥		PRINT	:10				
	⑦		PRINT	:10				

SCRIPT NOTES

Page 25C
TITLE: WAFP '90
DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
RR10	1	Snd	inc ng	:40	40	2 61	92	Ext. Street - Murder Site - N
	②		PRINT	1:25	to			Master Dolly
	③		PRINT	1:30	60 to 27 m 4/3			Start on Kleinman walking down steps to camera, DOLLY L - Krause grabs him - PAN L w/ Kleinman crossing away into LS & look @ dead body. Krause follows -
W.T. ⑩	4	①	PRINT		4/3		92	Kleinman's monologue.
RR10A	1	Snd	inc nga	:06	65	2 61	92	PAN. CUS Krause to Kleinman
	2		inc nga	:34	to			
	3		comp	:31	75			Start on Krause looking CL @ o/s Kleinman, Kleinman crosses behind him to CL, PAN w/him to CU, PAN R back to Krause for his last speech.
	4		inc nga	:07	to			
	5		inc nga	:10	65			
	6		comp	:36	m			
	7		Hold	:38				
	8		inc nga	:15				
	9		inc nga	:30		2 62		
f/s	⑩		PRINT	:34				
	11		inc nga	-				
	⑫		PRINT	:35				
	⑬		PRINT	:35	4/3			
	⑭		PRINT	:34				

RR10-Master ② ③

X10-Master ④⑤⑥

RR10 EXT STREET = N

WT 1041 Kleinman

KLEINMAN

This is ridiculous. What am I doing? Maybe this is all part of the plan.. Maybe they have me under some kind of surveillance and if anything dangerous happens they all come running out and help me. They would never leave me alone with a killer. They know I'd be no match for a maniac. The maniac has the strength of ten men. I have the strength of one small boy with polio.

He turns corner and is startled coming upon KRAUSE, with bright flashlight over dead body.

KLEINMAN (contd)

Huhhh!

KRAUSE

Quiet. It's Bretschneider. He's been strangled.

KLEINMAN

Help!

KRAUSE

Shh. The killer may still be near.

(brandishes a club)

XX10C - MC/S Body + TILT to K. (1-7)

KLEINMAN

Poor Bretschneider. I want to go home + go back to bed - OR why did you get me out of bed -

RR10A - CU's Krause & Kleinman (10)(12)(13)(14)

X10A - C 2/S (3-6)

XX10A - CU-Krause to C 2/S ① ④ ⑤ ⑥

KLEINMAN

Poor Bretschneider. He had no enemies.

KRAUSE

It's a curse. The whole town is crazy with fear. Everyone suspects his neighbor. Now I hear the police are arresting what they call "social undesirables." There's a theory that the killings are part of a conspiracy. *

(RR10A) turns head CU→CU, following Woody

on Woody (RR10A)

XX10B - CU Kleinman ① ②

KLEINMAN

A conspiracy? [Social Undeserables?] *

Alt. line - X10A (I don't know anything about this - I know about music, hiking, my stamps collection -

25D

4/2/91

RR10 CONTD

RR10

RR10A-CU's Krause + Kleinman

X10A-C2/5

KRAUSE
I better not say anything else. *

KLEINMAN
Are you in on Hacker's plan? *

KRAUSE
I know you are. I heard the *
doctor mention your name. *

KLEINMAN
The doctor?

KRAUSE
I think it was the doctor.
This fog is getting to me.

XX10A C2/5

Alternate Dialogue - Sc XX10A

RR10 CONTD

KRAUSE
I better not say anything else

KLEINMAN
Are you in on Hacker's plan?

KRAUSE
No one is allowed to discuss
the plan.

KLEINMAN
Where is Hacker? I'm getting
annoyed.

KRAUSE
The last I heard he had some
business with the doctor.

KLEINMAN
Maybe I should just go back to
bed.] Tk1

OR

Doctor? He always gives me
the creeps.] Tk4

OR

Doctor?] Tks 5+6

SCRIPT NOTES

Page 26
TITLE: WAFP '90
DIRECTOR: Woody Allen
DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
11	1	Snd	comp ng glasses	:46	37 M	1/6	41	Ext. Street - N DOLLY BACK - /PAN - Kleinman joins Janitor Start on Kleinman approaching, DOLLY BACK w/ his walk, PAN R to reveal horse + cart + Police rounding up undesirables, Kleinman in f.g. Continue DOLLY as Kleinman joins Janitor for M 2/S -
	2		comp ng wagon	:45				
	3		inc nga	:30				
	④		PRINT	:45	1/2			
	⑤		PRINT	:38				
11A	①	Snd	PRINT	1:15	37 M	1/6	41	C 2/S - Janitor + Kleinman Hold 2/S then dialogue. They look CL @ O/S undesirables -
	2		inc ng	:09				
	③		PRINT	1:13				
	④		PRINT	1:15	1/2			
11C	①	Snd	PRINT ng headroom - Man onto cart	1:00	30 M	1/7	41	POV - Cops + Undesirables As Cops lead undesirables onto wagon -
	②		PRINT	:46	1/2			

10 CONTD

10A - Master Dolly 2/S

WT 1020 Connection

CARR
(checking watch)
I wonder if the killer struck again ... that would be consistent with my theory.

KLEINMAN
(as Carr is going in separate direction from hubbub)
Where are you going?

CARR
Now I remember who mentioned you ... the doctor.

KLEINMAN
What'd he say?

CARR
I can't recall ...

KLEINMAN
The doctor!~~s in on the plan~~ ... ~~well, of course ... maybe I should~~ -- Carr? Carr? ...!
where are you going!

Gone in fog.

11 - DOLLY/PAN. Kleinman

11 And he goes. Kleinman wanders over to street scene and sees police taking away a few social undesirables. He sidles up to red-neck janitor who observes.

④
⑤

11A - C2/S

KLEINMAN
What's going on?

①
③④

JANITOR
Social undesirables -- they're being rounded up.

KLEINMAN
~~Social undesirables?~~ Why?

JANITOR
Word is that they may be behind the killings.

11C - POV cops + Undesirables
①
②

KLEINMAN
These are old people -

JANITOR
Yes, but they belong to shall we say groups who practice nasty rituals ... if you know what I mean.

11A-C7/5

POV
cops s.t
11C - Undesirable

KLEINMAN
I know ~~some of~~ them ... they don't practice
~~have~~ any ~~bad~~ rituals ...

JANITOR
Don't you call using children's
blood to make unleavened bread,
disgusting? I do.

KLEINMAN
That's crazy.

JANITOR
Why are you so defensive?

KLEINMAN
Me? I'm -- I'm -- why? Are *
you saying something's wrong *
with me? *

JANITOR
I'm just keeping my eyes open.

KLEINMAN
Well, ~~I'm fine~~. I'm not a social *
undesirable. *

JANITOR
They're only rounding up the real
fanatics.

KLEINMAN
But what does this have to do
with a homicidal strangler?

JANITOR
What if it's a cult? See, I happen
to think there's more than one
killer. I mean how would you
feel if you had kids and some
bearded, hook-nosed monster took
your daughter up a dark alley?

KLEINMAN
Y'know, I'm feeling a little dizzy
... must be the fog ... *

JANITOR
What are you worried about? These
are not your people.

KLEINMAN
No ... no ...

SCRIPT NOTES

Page 28
TITLE: WAFP '90
DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
11B	1	Snd	inc mga	:21	37	1/7	41	PAN Mrs Mintz to 3/S Start on MLS Mrs Mintz, PAN R + DOLLY BACK as she crosses + joins Janitor + Kleinman for 3/S. Hold dialogue. Kleinman exits CL.
	②		PRINT	:40	M			
	③		PRINT	:36				
	4		inc mg	:12				
	5		inc mga	:31				
	6		inc mg	:25				
	7		comp mga	:46				
	⑧		PRINT	:35				
	9		comp mga	:35				
	⑩		PRINT	:30	1/2			
12	1	Snd	inc mg	:45	35	88	31	Ext. Doctor's Office - N Wide Kleinman to M2/S w/ Doctor Start wide as Kleinman enters CL, PAN as he walks along street, stops + returns, DOLLY R as he walks up steps + knocks on door of Doctor's office - Doc opens door, hold M2/S dialogue, Kleinman enters.
	2		inc mgc	:20	M			
	③		PRINT	:51				
	④		PRINT	:50				
	⑤		PRINT	:54	12/18			
R12	①	Snd	PRINT	:30	30	101	36	Retake - ZOOM IN - Silhouettes Kleinman enters CR, knocks on door, Doctor answers, K. enters + closes door, ZOOM IN to C2/S. Silhouettes behind door-
	2		inc mgs	:13	to			
	③		PRINT	:30	60			
	4		comp mg	:34	M			
	5		inc mga	:29	12/21			
	⑥		PRINT	:37				

11B - PAN Mm to 3/S

⑦
⑤
⑧⑩

Dialogue is for Tk 10

MRS. MINTZ
Kleinman? Is that you?

KLEINMAN
Excuse me?

MRS. MINTZ
They took my husband, away...

KLEINMAN
~~Who'd you say you were? I'm sure he'll be back -- you know these are hard times ...~~
~~(sotto)~~
~~I'll go down personally to talk with the police chief, Mrs. Mintz ... he does business with my firm.~~ I don't know this woman - *

MRS. MINTZ
~~Thank you, Kleinman~~, You're one of us.

KLEINMAN
Me? Uh -- uh ... ~~shh~~ ... I 'm [illegible] not really - *
[illegible] *

MRS. MINTZ
Don't be modest. I saw ~~you in the synagogue~~ on the high holidays. in the synagogue -

KLEINMAN
Oh that? I ducked in ~~for a minute~~. *
~~Just~~ to use the bathroom. *
Emergency ... *

MRS. MINTZ
You were praying.

KLEINMAN
I was praying one of the stalls would be ~~was~~ empty ... it was really an emergency ... *
(sotto)
I'll ~~talk~~ to the chief of police, he's a friend of mine - ~~I promise~~. *

12- wide to M2/S

EXT DOCTOR'S OFFICE - N

R12 - 2 C2/S - silhouettes

12 CUT TO: Kleinman knocking on Doctor's door.

KLEINMAN
Excuse me, Doctor -

③
④
⑤

①

DOCTOR
What do you want, Kleinman?

③
⑥

KLEINMAN
~~I'm sorry to bother you~~ -- You're in on the plan, ~~right?~~ aren't you?

SCRIPT NOTES

Page 29
TITLE: WAFP '90
DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
13	1	Snd	inc ng	:17	23	65	24	Int. Doctor's Office-N Master PAN/DOLLY Start on MS Doctor + Kleinman entering, PAN R + DOLLY L holding Wide Shot as they cross into autopsy area. Doctor goes off CR + returns w/ Sherry, Hold M2/S - Doctor gives Kleinman sherry -
	2		inc ng	:51	14			
	3		PRINT	1:02				
	4		PRINT	:56				
	5		inc ngs	:42				
	6		inc ngc	:22				
	7		inc ng	—		66		
	8		inc nga	:16				
	9		PRINT	1:06	12/			
	10		PRINT	1:06	/11			

12-Wide to M 2/S

R12-21 to C 2/S Silhouette

12 CONTD 12.

DOCTOR
Of course. Didn't you think I
would be?

KLEINMAN
Simon Carr said you mentioned me.

DOCTOR
Carr talks too much.

KLEINMAN
can I find out something about my assignment?

13-Master
PAN/Dolly

13 INT. DOCTOR'S OFFICE - NIGHT 13.

As they enter. There are bodies under sheets, jars, etc.

③ ④ ⑨ ⑩

DOCTOR
Please don't disturb anything.

KLEINMAN
No, no. I wouldn't think of it.
I just want to find out my participation in
the plan if I can. To tell the truth, I
wouldn't mind a little drink.

DOCTOR
A drink?

KLEINMAN
No, no... not if it's an imposition. It's
so nippy out in the fog that I...
Y'know I've never been here before.
This is an interesting thing for me.
I didn't know where you worked.
It's, it's , Oh!
(he notices corpse's hand)
It's cheerful.

SCRIPT NOTES

Page 29A
TITLE: WAFP '90
DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
13A	①	Snd	PRINT	:44	55 m	65	24	C/S - DOLLY - Corpse
					12/11			DOLLY R along sheet covered corpse. Start at bare feet, past bloody tools, end on tool tray -
13B	1	Snd	inc	-	55 m	65	24	C/S - DOLLY - Jars to CU, Kleinman
	②		PRINT	:26				DOLLY R along row of specimen jars, Kleinman steps in @ end.
	③		PRINT	:25				
	④		PRINT	:25				
	5		compnga	:25				
	⑥		PRINT	:26	12/11			
W.T. ⑩	13		PRINT	:46	12/11		24	Doctor's speech - goes over Scs 13A + B - Starts w/ "Why is the killer ---"
W.T. ⑩	14 ①		PRINT	1:00	12/11		24	Doctor's speech - Scs 13A+B starts w/ "I'm determined to use this ---"
	②		PRINT	1:04				
13C	1	Snd	inc ngs	:06	32 to 29 m	67	24	CU - Doctor to MC2/S
	2		inc ngs	:44				Start CU Doctor for his speech - Kleinman crosses to b.g then joins Doctor for 2/S - Doc uncovers o/s body, K. reacts -
6s	③		PRINT inc	2:40				TKS - 5,6,8-12 - Pick-Up after Doc's speech
	4		inc ng	:25				
	⑤		PRINT	1:47				
	⑥		PRINT	1:43				
	⑦		PRINT	3:30		68	25	
6s	8		inc nga	:12				
6s	9		inc nga	:30				
	⑩		PRINT	1:47				
	11		inc ng	1:35				
6s	⑫		PRINT	1:56	12/11	69		

29A.

13 (cont'd)

13 - Master PAN/DOLLY

13 -

DOCTOR

I'm performing an unusual amount of autopsies these days.

KLEINMAN

I'm sure. Probably accounts for why you have so many human fingers lying around. I guess the maid doesn't get in to straighten up that much.

Doctor pours Sherry - + hands Kleinman glass

DOCTOR

My interest in all this murder business is entirely scientific.

KLEINMAN

Sure it is.

13C - CU-Doc to 2/S

③⑤⑥⑦⑩⑪

WT 1014 Doctor

DOCTOR

I'm determined to use this opportunity to learn something definitive about the nature of evil. Why is the killer the way he is? Sometimes the very impulses that cause an insane man to murder inspire others to highly creative ends. Is he mad because of faulty chemical secretions or was he driven mad by accumulated stress? Does he imagine he hears voices? At one time the mad were considered

(MORE)

WT 1013 Doctor

13 A
Dolly-Corpse
①

13B
Dolly Ins to CU K.-
②
③
④
⑥

SCRIPT NOTES

Page 30
TITLE: WAFP '90
DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
R13C	1	Snd	inc nga	:13	30 to	78	29	Retake -
	②		PRINT	2:30	28			Start on MCU Doctor
	③		PRINT	2:30	"			w/ mirror reflection above:
								Kleinman crosses in CR,
					12/14			puts drink down in b.g. +
								joins Doctor for 2/S -

13B - PAN Ja to CUK.

13C - CU- to M2/S

WT1013 Doctor

WT1014 Doctor

DOCTOR (contd)
to be divinely inspired. Once I have his body on this table, dismembered and scrutinized in minute detail I can answer with certainty questions that now one can only speculate on.

R13C - MCU-Doc to 2/S

②
③

KLEINMAN
Yes, but first we have to catch him.

DOCTOR
(a trifle annoyed by Kleinman's obvious remark)
Naturally. But that day will come, Kleinman. And when it does I'll dissect him to the last cell. His fluids will be analyzed ... I'll probe his brain with a needle. My firm belief is that evil is quite material and therefore measurable. *

Ad libbed

KLEINMAN
And yet in the end can you ever really know a person? I mean know him -- not just know about him -- but know -- I mean actually know him ... where you know him ... I'm talking about knowing a person ... you know what I mean by knowing? I mean can anybody really know anything? ~~Can you ever really know this chair~~? I mean -- to know ... to know ... you can see it, you can touch it, but can you finally, know it?

DOCTOR
Kleinman, you're an idiot.

KLEINMAN
You're missing my point.
(pointing to jars of entrails and brains)
A person can't just be only this -- there has to be more ... doesn't there? Than what you see in jars ~~but a~~ [illegible] ...

DOCTOR
What more?

KLEINMAN
The person -- the personality ...

SCRIPT NOTES

Page 30A
TITLE: WAFP '90
DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
AA14	①	Snd	PRINT	:15	53 mm	3 28	117	Insert - CU - Eye Hold optical eye sign.
	②		PRINT (w/water)	:13	5/15			
! A14	①	Snd	PRINT	:41	31 mm	3 11	1 0	Ext. Street - N, | LS to MS - DOLLY - Kleinman Start on LS as Kleinman appears around corner + approaches to MS, PAN L + DOLLY R, he looks around + stops at street light, + reacts CR to O/S Simon Carr -
	2		inc	:19				
	③		PRINT squeak	:42				
	④		PRINT	:39				
	5		inc nga	:27				
	⑥		PRINT	:46		5/7		
	⑦		PRINT (No dialogue)	:33				
RA14	1	Snd	comp ngc	:40	34 to 75 mm	3 25	115	PAN/ZOOM IN - Kleinman Start on LS as Kleinman appears around corner + approaches, DOLLY R + PAN L as he stops @ street light, ZOOM IN closer. No dialogue
	②		PRINT	:41				
	③		PRINT	:41		5/13		

NOTE: Use as alternate to Carr Scene

AA14-Insert Eye
① ②

AA14 INSERT - OPTICAL EYE SIGN

A14-Dolly/PAN Kleinman

RA14-PAN/Zoom Kleinman
② ③

A14 EXT. TOWN STREET - NIGHT

CUT TO Kleinman rounding corner of building.

① ③ ④ ⑥ ⑦

KLEINMAN

The doctor was no help at all. He's a brilliant man but maybe this is all part of the plan. Maybe they have me under some kind of surveillance. If anything happens they come rushing out and save me. They'd never just leave me out in the street with a killer loose. They know I'm no match for a homicidal maniac. The maniac has the strength of ten men and I have the strength of one small boy with polio.

(CONTD)

SCRIPT NOTES

Page 30B
TITLE: WAFP '90
DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
A14A	①	Snd	PRINT	2:15	29 to 35 m	311	110	Master Dolly 2/S - Carr + Kleinman
	②		PRINT mike in@ end	2:13		312		Start on Carr looking CL @ o/s Kleinman. Kleinman enters CL, DOLLY L + hold M/C profile 2/S. DOLLY L w/ their walk to stairway, TILT UP w/ Carr walking up steps -
	3		inc mga	:12	5/7			
	4		inc mga	:26				
	5		inc mga	1:18	5/8	313	111	
	6		comp mgs @end	2:10				
	7		inc mga	1:10				
	8		inc mga	:45		314		
	9		inc mga	:45				
	⑩		PRINT	2:05				
	11		inc mga	–				
	12		inc mga	:21				
	13		Hold, didn't see gun	2:08				
	14		inc mg	–				
	15		inc mgs	:15				
	16		inc mgs	:11				
	17		inc mg	:05		315		
	⑱		PRINT	2:03				
	⑲		PRINT	1:58				
	20		inc mgc	:32				
	21		inc mga	1:00				
	22		inc mga	1:05				TKS 23-32- Alt Ending
	㉓		PRINT	2:06				
	24		inc mgc	:55		316		
	25		inc mga	1:02				
	26		inc mga	:30				
	27		inc mga	–				
	㉘		PRINT	2:09				
	㉙		PRINT	2:06			112	
	30		inc mg	2:25		317		
	31		inc mg	:32				
	㉜		PRINT	2:05				

A14-Kleinman

A14 EXT. TOWN STREET - N

Cut to Kleinman - does his thinking monologue... end with polio gag. Runs into Carr.

A14A- Master 2/S

KLEINMAN
Huh - Simon Carr - what are you doing here?

① ② ⑩ ⑱ ⑲ ㉓ ㉘ ㉙ ㉜

CARR
I'm on an assignment from Hacker.

KLEINMAN
You're in on the plan?

CARR
Of course. Aren't you?

KLEINMAN
Yes, yes. Do you ~~didn'~~t happen to know anything about my participation?

CARR
No... well, Datloff mentioned you.

KLEINMAN
What'd he say?

CARR
He didn't think you could be trusted.

KLEINMAN
I can't be trusted?

CARR
Not that you were dishonest - just incompetent. A cretin - that's how he put it.

KLEINMAN
I'm going home. This is crazy -

CARR
I wouldn't if I were you.

KLEINMAN
I'm scared. I'm walking the streets by myself.

CARR
Didn't they issue you a gun?

30C

A14A - Master 2/5

A14 CONTD

KLEINMAN

A gun? No.

CARR

(opening jacket,
revealing one)

They gave me - see - I guess they don't want the slower minded ones to carry firearms - there'd be a bloodbath.

KLEINMAN

Now listen, Carr - stop needling me. I'm petrified

CARR

(You're the one who's bothering me with questions.) You hate me because I'm going to get the promotion from Mr. Paulsen.

I'm not needling you -

KLEINMAN

I'm going to get the promotion. I deserve it. I work harder.

CARR

Your groveling in front of Mr. Paulsen isn't going to help you either.

KLEINMAN

I don't grovel.

CARR

I never saw anyone so scared and intimidated by his boss. When he comes into the room, ~~In his presence~~ you become a doormat while I have dinner with him as an equal.

KLEINMAN

~~It's all you know.~~ ~~Not how to~~ You have dinner with the right people,..

CARR

It's all who you know. I've told you that a million times.

KLEINMAN

So I'm intimidated - it's psychological.

SCRIPT NOTES

Page 30D

TITLE: WAFP '90
DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
A14B	①	Snd	PRINT	:15	40	325	1/5	MS to CU - Kleinman Shoot down @ him @ base of steps - He looks up CL @ o/s cam - ZOOM IN to CU - TKS 3 + 4 - w/ line "language? what the hell does that mean?"
	②		PRINT	:19	to			
	③		PRINT	:14	75	5/13		
	④		PRINT	:20	m			

A14 CONTD

A14A Master 2/S

CARR

Success is a question of style. I have it and you don't have it I'm not saying substance doesn't come ~~into it~~, but it's what's outside that shows. Appearance is everything - clothes, wit, a nice smile - that's why I'm respected in the office and you're known as a colorless little twerp who broke the water cooler.

KLEINMAN

What's that noise?

A14B - Zoom to Klein
①
②

*****

CARR

I have to be off Kleinman. I'm needed ~~due~~ elsewhere. My theory is that the killer will strike again soon. Be careful - you're not armed.

~~Vanishes into fog.~~

A14A TKS ㉓ ㉘ ㉙ ㉜

*****

(ALTERNATE END
TO THIS SCENE)

A14B - Zoom to Klein
③ ④

CARR

My theory is that this is all a problem of language.

KLEINMAN

What are you talking about?

(Language? what the hell does that mean?)

CARR

Don't ask me to explain - be careful - you're not armed.

Vanishes into fog.

SCRIPT NOTES

Page 31
TITLE: WAFP '90
DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
14	1	Snd	comp	1:15	20	156	57	Ext. Bridge - N
	2		inc nga	:10	to			Wide to CU's - Irving + Jenny
	3		inc nga	:25	50			Hold Wide Angle length
	4		inc nga	:45	mm			of bridge as Irving
	5		Hold	1:30				approaches thru fog.
	6		inc nga	:16				She reacts to Jenny's
	7		inc nga	:45				o/s cough. DOLLY IN
	8		inc nga	:40				w/her cross to join
	9	2nd stix	inc nga	1:24				Jenny. PAN CU's ~~thru~~
	10		comp flub	1:52				dialogue. They exit CR
	11		comp	2:00		157		
	12		inc ng	:40				
	13		PRINT	1:40				
	14		No roll	–				
	15		inc ng					
	16		PRINT	1:40				
	17		PRINT	1:45				
	18		PRINT good camera	1:50	1/21	158		Tk18 - w/ horse + buggy

13C - MCU - Doc - to MK 2/5

R13C - MCU - Doc - to 2/5

DOCTOR

Kleinman, we're atoms -- we're chemicals -- we're mostly water -- we're electrical impulses.

KLEINMAN

Maybe there's something you're not seeing with the microscope. I'm only saying maybe ...

DOCTOR

What are you implying? A spiritual component? A soul that lives after us when we die? A god?

(pulling back sheet revealing autopsied body -- maybe he and Kleinman see it but not audience)

Ask him if there's anything else.

KLEINMAN

(face to face with body)

Oh my ...

DOCTOR

What are you thinking now?

KLEINMAN

I think next time I'm in a restaurant I'll make sure not to order the sweetbreads. ~~again~~.

KLEINMAN - R13C

There's nothing you can tell me about my participation in the plan?

14 - Wide, focus

DOCTOR

You'd better go, Kleinman. Time is growing very short.

EXT BRIDGE - NIGHT

14 CUT TO: Irmy walking alone. Crossing bridge. She's upset. A coach crosses in opposite direction.

⑬
⑯
⑰
⑱

~~COACHMAN~~

~~(calling)~~

~~Better get on home, Miss. This is no night to be out.~~

~~(and he's off)~~

She walks on and soon hears footsteps. At a scary juncture she runs into another woman, Jenny.

IRMY

Oh!

JENNY

Don't be afraid - I'm sorry if I scared you.

14 - wide @ CU's

14 CONTD

IRMY

You did scare me - I didn't see you standing in the shadows - It's such a foggy night. I was going into town -

JENNY

You should be indoors. It's not safe. *
*

IRMY

I don't care.

NOISE

JENNY

Did you hear that? ~~-- Maybe we should keep walking.~~

PAN to J

IRMY

what are you doing out?

PAN to J

JENNY

I'm used to the streets at night.

IRMY

You are?

JENNY

That's how I make my living.

IRMY

I see.

JENNY

What do you do?

PAN to J

IRMY

I'm with the circus.

JENNY

You should have stayed there. Don't you know what's lurking in this fog?

IRMY

I'm never going back.

PAN to J

JENNY

(knowingly realizes exactly what she's running from)

I see. That's how it is.

IRMY

Except I have no place to sleep and I'm cold.

JENNY

C'mon, I'll find a place for you at the house.

SCRIPT NOTES

Page 33

TITLE: WAFP '90

DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma

SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
15	1	Snd	comp	:25	30	35	15	Int. Brothel - N Master PAN Start on M2/S Jenny + Irmy entering, PAN R w/ Jenny's cross to kitchen to join Lucy + Dorry. Hildy crosses f.g. Irmy enters f.g. - CL -
	2		comp	:16	to			
	③		PRINT	:22	26			
	④		PRINT	:20	m			
	⑤		PRINT	:20				
	6		inc ngc	:08				
	⑦		PRINT	:16				
	⑧		PRINT	:18				
	⑨		PRINT	:18				
	10		comp nga	:17				
	⑪		PRINT	:19				
			good camera					
	12		comp ng	:19				
	⑬		PRINT	:20				
	14		inc ng	:10				
	⑮		PRINT	:18	12/3			
16	1	Snd	inc ngc	:02	29	36	16	Master PAN/DOLLY PAN R w/ girl's cross to reveal group of whores eating in kitchen, PAN R w/ Hilda to Living Room, PAN/DOLLY back w/ her to table, PAN L to Jenny then ZOOM IN to C/S Dorry. DOLLY IN + PAN R to 2/S Irmy + Hilda, PAN L to 2/S Irmy + Jenny, PAN L to C/S Dorry -
	2		inc nga	:02	to			
	3		inc ng	1:00	32			
	4		inc ng	:20	to			
	⑤		PRINT	1:27	58			
			good camera		to 75			
	⑥		PRINT	1:35	to			
			good camera		55			
	7		inc nga	:15	m			
	⑧		PRINT	1:37				
	⑨		PRINT	1:40	12/4			

14- Wide to cu's

IRMY

What house?

JENNY

The whore house.

IRMY

Me?

JENNY

It's warm, you'll get something to eat. It's safer there than here.

Stop looking at me ... it's warm and you'll have your privacy.

15-Master PAN

INT BROTHEL - NIGHT

15 CUT TO: Irmy and Jenny entering brothel. A colorful bunch of whores. Ad-lib lusty hellos.

③ ④ ⑤ ⑦ ⑧ ⑨

JENNY

Hi everybody!

1 This is Irmy. She's with the circus. She needs a place to flop tonight.

Hellos.

⑪ ⑬ ⑮

DORRY

What do you do at the circus?

IRMY

I'm a sword swallower.

HILDA

Swordswallower! that's my specialty too.

Vulgar laughter.

JENNY (TKIS.)

C'mon, leave her alone -

LUCY

You hungry?

IRMY

Yes I am. Starving.

All ad-lib to effect of "let's eat," "Hilda made some stew," "get the schnapps."

16- Master PAN/DOLLY

16 CUT TO: A bit later eating around table, raucous fun.

⑤ ⑥ ⑧ ⑨

HILDA

I don't mind spanking them but when I have to speak in the nanny's voice.

Laughter.

Dolly dn

16- MAS
PAN/DO

DORRY
The strangest one I had was where I had to make believe I was twins. I never worked so hard.

LUCY
He should have hired the Beckman sisters. They're identical triplet whores.

DORRY
Oh, but they get a fortune.

PAN R
DOLLY IN

HILDA
Well, now I hear they're on special call to a sultan in Morocco.

LUCY
Why would any man want identical whores? If you're buying two or three women wouldn't you want some variety?

HILDA
The weirdest of all was the business-man from Budapest and his crazy fantasies.

PAN L
DOLLY L

JENNY
He sent me out at three in the morning to see if I could buy six pounds of butter.

HILDA
But I had to walk him on a leash.

They all laugh and ad-lib vulgarly.

ZOOM IN

DORRY
They look so innocent and dignified and then when you hear what they want to do.

JENNY
(to Irmy)
I think this is shocking Irmy -

DOLLY IN

IRMY
Nama for me-It would just be impossible for me to take money from someone and then pretend to feel passion.

PAN L

SCRIPT NOTES

Page 35

TITLE: WAFP '90

DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma

SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
16A	1	Snd	comp ngc	2:18	28 to 55 m	37	16	360° - PAN - CU's whores + Irmy Start on CU Hilda - PAN L to Irmy, Jenny, Dorry, Lucy, ZOOM IN closer + continue another PAN around group ending on Irmy -
	2		comp	2:31				
	③		PRINT	2:40				
	④		PRINT	2:36		38		
	5		inc ngc	1:45				
	6		inc ngc	1:06				
	⑦		PRINT	2:30		39		
	8		inc ng	:55	12/4		17	
	⑨		PRINT	2:45				

16 - Master
PAN/Dolly

16 CONTD

JENNY
I didn't think I could either till my husband needed an ~~lung~~ operation and we had no money.

IRMY
You're married?

PAN L

JENNY
I was. After he pulled through and realized how I paid the hospital he left me.

IRMY
And the customers don't mind that it's all mechanical with no real feelings?

HILDA
Mind? Ours is the only business that hasn't been affected by the killings.

DORRY
One thing men will brave being murdered for is that little fur animal between our legs.

PAN
16A - CU's

Laughter -- vulgar ad-libs.

③
④
⑦
⑨

JENNY
(to Irmy)
Let me tell you something, honey. Men and women want very different things out of sex and they've never forgiven each other.

IRMY
And where does love come in?

DORRY
The only kind of love that lasts is unrequited love. It stays with you forever -- take it from me.

You don't mean that

LUCY
She's just bitter about marriage.

HILDA
Marriage is like anything else. You have to work at a good marriage.

16A-PAN CU's

DORRY
And I say once it feels like work
it's over.

JENNY
It's all luck. We're all so
dependent on luck.

HILDA
I'd rather not admit that if you *
don't mind. *

LUCY
How can it be all luck?

JENNY
Let's say a guy likes to get sat
on and ridden around the room
by a naked woman who keeps digging
her spurs into him. He meets
fifty women and when he tells
them, they faint or laugh --
maybe a few good sports will do
it to please him but sooner or
later they say, what the hell is
this? I'm riding around on a *
guy's back -- this is insane. *
Then one day he meets a woman
who gets her own erotic pleasure
by putting on spurs and riding
men around. It's a marriage made
in heaven -- sheer bliss -- but
you know what the chances are that *
they're going to find each other? *

IRMY
(drunk a bit)
Paul is sweet. It's just that
he's an artist and a family is
death to an artist. I understand
... I'm sure you'd find him very
funny. Although when I see him
out there, in his make up, getting
knocked around and falling into a
tub of water with everyone laughing,
I can only think -- he must have
suffered so to act like that.

Door knocks.

HILDA
Ahhh -- finally -- the rent.

SCRIPT NOTES

Page 37
TITLE: WAFP '90
DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
17	1	Snd	comp	:15	21	40	18	Wide - Students Enter Hold door area as students enter + girls cross in CL + greet them - DOLLY R -
	②		PRINT	:17	m			
	③		PRINT	:26				
					12/5			
17A	①	Snd	PRINT	1:05	27	41	18	Hand Held - PAN group Start on 2/s Student #1 + Dorry on couch, PAN R w/ Lucy + Student #2 crossing, to reveal Hilda + Student #3, TILT to table as they place glasses, TILT UP to 2/s Jenny + Jack, MOVE IN closer, PAN Jack to kitchen, PAN L to Lucy + back to Jack, PAN L as he sits @ table, feature Lucy (past Jack) -
	2		inc mgc	:20	m			
	3		inc mg					
	④		PRINT	1:15				
	5		comp Jack never sits	1:17		42		
	6		inc mgc	:07				
	⑦		PRINT	1:07				
	⑧		PRINT J - "That's all I plan to do" omitted	1:06		43		
					12/5			
W.T.	1008		PRINT		12/7		21	group reactions - SC17A

17 - Wide ②③ Students + girls

17 Ad-libs of "ah, customers ...better late than never..." Four university students enter. They are a bit high and flushed with money.

They ad lib that they've come from a card game ... They begin nuzzling the girls and selecting.

17A - Hand Held - group

Dorry and student #1 are seated on sofa. She helps him take off his jacket.

①④⑦⑧

STUDENT #1

Hot...yes, very hot

Pan to Lucy and student #2 as she takes his jacket.

LUCY

Make you a little more comfortable

Pan to Hilda and student #3

STUDENT #3

What's your name?

HILDA

My name's Hilda, honey but you can call me what you want.

STUDENT #3

Can I call you Hilda?

Pan to Jenny and Jack

JENNY

You know your credit's always good here.

JACK

You got a new girl?

JENNY

She doesn't work here.

JACK

God, she's beautiful

JENNY

Jack, she doesn't work here

JACK

I want her.

JENNY

You'll get tired of her too.

W.T. 1008 group reactions

Pan Jack to join Irmy in kitchen

JACK

Hi

IRMY

Hi

17A - Hand Held group

W.T. 1008 group

JACK
I'll give you anything you want

IRMY
Me?

JACK
Come down the hall with me

(CONT'D)

SCRIPT NOTES

Page 38
TITLE: WAFP '90
DIRECTOR: Woody Allen
DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
17B	①	Snd	PRINT	:06	27	43	18	CU - PAN Jenny to C 2/s Jack + Irving PAN L w/ Jenny, PAN L to 2/s Jack + Irving -
	②		PRINT	:08	m			
	3		inc ngs	:08				
	④		PRINT	:07				
	5		comp	:08				
	6		inc ng	—				
	⑦		PRINT	:10	12/5			
17C	1	Snd	comp	:15	35	44	18	C/S - Hilda TILT Up to Lucy Hilda approaches, TILT Down as she sits on sofa w/ Donny + Student #1, TILT Up to Lucy for her line - They look CL @ o/s Jack -
	②		PRINT	:10	m			
	3		comp nga	:10				
	4		inc ngc	:06				
	5		inc ng	:07				
	6		inc ngc	:03				
	⑦		PRINT	:11	12/5			
17D	1	Snd	comp nga	1:10	27	45	18	Master - Hand Held Start on 2/s - Irving + Jack in kitchen, PAN R w/ Irving's cross to Jenny, PAN R w/ Jack's cross to join Irving in Living Room, he offers $700 - PAN R to see Jenny crossing then PAN L back to C 2/s Irving + Jack - She takes money -
	②		PRINT	1:00	m			
	③		PRINT	:55				
	④		PRINT	:58		46		
	⑤		PRINT	1:02				
	⑥		PRINT	1:02				
	7		inc ng	:45		47		
See Retake R17D	8		comp ng	1:09				
	9		inc ng	:29				
	⑩		PRINT	1:05	12/5			

← cont'd

SCRIPT NOTES

Page 38(cont'd)
TITLE: WAFP '90
DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
R17D	1	Snd	inc ng	:15	21	55	21	Retake of Sc 17D
	②		PRINT	1:14	m			Same action.
	3		inc ngc	:40				Change in Irmy's
	4		inc ngc	:37		56		performance at end–
	⑤		PRINT	1:10				
	⑥		PRINT	1:10				
	⑦		PRINT	1:16		57		
	8		inc ng	1:00				
	9		comp nga	1:12	12/7			
	10		comp	1:22				

17A

W.T. 1008 group reactions

IRMY
I'm just spending the night here.

JACK
That's all I plan to do.

IRMY
I'm sorry.

JACK
I'll give you twenty dollars.

IRMY
I'm afraid not.

JACK
Fifty -- fifty ...

IRMY
I'm sorry -- not that I'm not flattered.

17B - Jenny PAN to 2/S Jack + Irmy

JACK
I'll give you a hundred dollars.

① ② ④ ⑦

IRMY
My gosh ...

JENNY
She's not professional.

JACK
Two hundred dollars.

17C - C/S Hilda to Lucy

② ⑦

HILDA
(aside to Dorry)
These rich, crazy university students. They wear you out before they get you to the back room. [All they have is money to spend] -

IRMY
~~I -- really~~ ...

17D - Master Hand Held

R17D - Master Hand Held

② ⑤ ⑥ ⑦

JACK O/S
I'll give you five hundred dollars to spend an hour with me. (2-6) ⑩

LUCY
I'll spend the rest of the year with you for five hundred dollars.

IRMY
Sc17 D should cut in here → That certainly is an exhorbitant sum.

SCRIPT NOTES

Page 38A
TITLE: WAFP '90
DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
A18	1	Snd	inc mq	:15	40	230	82	Ext. Street - N Master - Dolly Back - Kleinman + Carr Start on wall, DOLLY IN past wall to reveal Kleinman w/stick CL - See Carr in b.g. DR Carr joins K. Zoom IN for C 2/S - Carr draws gun - PAN R w/ Carr approaching, K. joins him for 2/S - DOLLY/ZOOM BACK as they approach + exit CL(.
	2		inc mq	:07	to			
	3		inc mq	:15	75			
	4		comp	:45	to			
	⑤		PRINT	:45	50 mm			
	6		inc mqc	:40				
	7		inc mqc	:26				
	8		inc mqc	:04				
	9		inc mqa	:07				
	⑩		PRINT	:47				
	⑪		PRINT	:49				
	12		inc mqa	:15		231		
	13		inc mqa	:15				
	14		inc mqa	:25				
	15		inc mqa	:26				
	⑯		PRINT	:44	3/21			
	⑰		PRINT (good camera)	:50				
A18A	1	Snd	inc mq	:06	40	231	83	Ext. Plaza - N F/S to M2/S - Carr + Kleinman PAN to Undesirables Start on F/S as Carr + Kleinman enter CR, they approach into M2/S - DOLLY BACK w/ them then PAN L Wide to reveal Undesirables as Cops load them onto cart -
	2		inc mq	:25	to			
	3		inc mqa	:31	28			
	④		PRINT	:42	mm			
	⑤		PRINT	:45				
	6		inc mq	:24				
	7		inc mq	:09				
	8		inc mqs	:30		232		
	9		inc mqc	:42				
	⑩		PRINT good camera	:47	3/21			

A18- Master Dolly 2/S

⑤⑩⑪⑯⑰

A18 EXT. STREETS - N

CUT TO Kleinman walking alone. ~~Brief moment of monologue~~ and in some startling way he collides with Simon Carr.

KLEINMAN
Who is that?

CARR
Who's there?

KLEINMAN
Who are you?

CARR
Who are you?

KLEINMAN
You tell me first.

CARR
Kleinman? Are you Kleinman? Its Simon Carr.

KLEINMAN
Simon Carr. What are you doing walking the streets at night?

CARR
(Revealing revolver in jacket or belt)
I have this.

KLEINMAN
You're not a man who carries a gun.

CARR
Hacker gave me one. Certain people have been armed.

KLEINMAN
Hacker didn't give me a gun.

CARR
He's not going to give you a gun. ~~Well~~ They don't want every fool to carry a weapon. There'd be a bloodbath.

KLEINMAN
What do you see?

CARR
Nothing, its okay

KLEINMAN
Do you know your assignment in the plan?

CARR
Of course, don't you?

KLEINMAN
No, I can't find out.

A18A
2/S PAN
to group
④⑤⑩

CARR
I can't believe you aren't in bed by now. You're so disciplined - except it won't help you Kleinman because Mr. Paulsen is going to give me the promotion.

KLEINMAN
Why should he give you the promotion? I deserve it. I work harder.

SCRIPT NOTES

Page 38B
TITLE: WAFP '90
DIRECTOR: Woody Allen
DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
A18B	1	Snd	inc mga	:12	75	232	83	C 2/S - Carr + Kleinman Hold C 2/S thru dialogue - They look CL @ o/s Undesirables -
	2		inc mgs	:02	M			
	3		inc mgs	:09				
	④		PRINT	1:00				
	⑤		PRINT	:55				
	6		inc mg	:12				
	7		inc mg	:52				
	⑧		PRINT	:57				
		(slated TK 7 in error)						
	9		inc mg	:35				
	10		inc mga	:40		233		
	11		inc mga	:42	3/21			
	⑫		PRINT	:54				

A18 CONTD

A18A 2/s PAN to group

CARR

When are you going to learn Kleinman. It's who you know. It's connections. Appearance is everything. Making a good impression. Clothes, wit, style. Everything I have and you lack.

KLEINMAN

I happen to know it's you that moves around the decimal points on my books - of course my figures never balance - What's that?

They see the Mintz family being taken into a cart by a few police.

A18B C2/S ④⑤⑧⑫

CARR

Social undesirables. The police are rounding up all possible suspects.

KLEINMAN

What do you mean social undesirables, that's the Mintz family. They're lovely people. I know him. He does quality circumcisions. I've seen his work.

CARR

I'd mind my own business Kleinman.

KLEINMAN

What are you talking about. I'm going down to Police Headquarters + complain about that. What do they know about stranglings.

CARR

It doesn't concern us.

KLEINMAN

What do you mean? Now they're taking them a week from now they'll take us -

CARR

Speak for yourself. I move in different circles.

KLEINMAN

~~What are you saying~~? You're telling me you're not a social undesirable? ~~You're denying it?~~

CARR

I'm not telling you that. Infact I'm sure I'm a better social undesirable than you are.

A18 CONTD

A18B C2/S

KLEINMAN

You're a better social... What are you
talking about. I keep every social undesirable
holiday -

CARR

I give more money to many many groups than
any other social undesirable on
my block -

KLEINMAN

~~Not only that~~ - I've never once taken out a woman who wasn't a social undesirable.

CARR

I'd keep my nose clean Kleinman. You don't want to wind up on any one of those lists.

CUT TO:

SCRIPT NOTES

Page 38D

TITLE: WAFP '90
DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
RA18	1	Snd	comp ngs	1:13	32	263	93	Ext. Street - N
	2		inc nga	:32	〃			LS to MS - Kleinman
	3		inc nga	:21				He appears around building CR in LS. +
	4		inc nga	:10		264		approaches talking to
	5		inc nga	:27				himself. PAN R holding
	6		inc nga	:25				MS as he looks into
	⑦		PRINT	1:17	4/4			Cafe window -
	⑧		PRINT	1:13				

RA18- LS∞MS
Kleinman

RA18 EXT STREETS - N RA18

Kleinman walking the streets.

⑦
⑧

KLEINMAN

One minute I'm in my nice warm cozy bed sleeping. The next second I'm dumped out into the street like this. Jesus, I'm scared. I don't want to die, not now. I'm not ready. I want to at least see my grand children grow up and go to college and I don't even have children yet. What was I dreaming about when they woke me? Was it the usual? where I'm being chased by huge spiders? I know, it was my nother, it was my mother. That's right. She's probably the only person in town who's awake. She's probably walking around in her apartment with all the lights turned on as usual - unable to sleep. Probably still hoping that she'll get the news there was a mix-up in the maternity ward when I was born and she got the wrong baby.

(he looks longingly into a
cafe window)

God, I'd love to go in here for a coffee or something. It looks so appealing. Do I dare?

CONTD

SCRIPT NOTES

Page 38E
TITLE: WAFP '90
DIRECTOR: Woody Allen
DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
RA18A	1	Snd	inc ng		35	264	93	MS - Carr to C 2/s w/ K.
	2		inc ng	:35	@			
	3		inc nga	:45	50			Start on MS Carr as he steps forward into light, looks CR @ o/s Kleinman, Kleinman
	4		inc nga	1:00	m			
	5		inc ngs	:16				
	6		inc nga	:45				
	7		inc ng	1:00		265		
	(8)		PRINT	1:12				
	9		inc ng	:07				
	(10)		PRINT	1:12				
	11		inc nga	:41				
	12		inc nga	:37		266		
f.s.	(14)		PRINT	1:14				
	15		inc nga	:12				
	(16)		PRINT	1:06				
fs	(17)		PRINT	1:10				
	18		inc ng	:35				
	19		inc nga	:27				
	20		inc nga	:42				
	(21)		PRINT	1:22		267		
	22		inc nga	1:00				
	23		inc nga	1:04			94	
	24		inc nga	1:00				
	25		inc nga	:36				
	26		inc nga	:34				
	27		inc nga	:23				
	(28)		PRINT	1:20				

RA18 - LS to MS Kleinman

RA18 EXT. STREET - N

Kleinman does his monologue. He's about to stop in a *
cafe for a coffee when he meets Simon Carr. *

RA18A - C2/S

CARR

What are you doing Kleinman? *
Making your own decisions? *

⑧⑩⑭⑯⑰㉑㉘

KLEINMAN O/S

Simon Carr, what are you doing *
here? *

CARR

I have an important function in *
the plan. *

KLEINMAN

You do? By any chance, Do you know what my function is? *

CARR

No - but I doubt that they would *
trust you with anything important. *
I must make a note and tell Mr. *
Paulsen you are going to take it *
upon yourself and duck in for a *
drink. *

KLEINMAN

No, no I wasn't shirking. I was thinking about it - *
what do you mean Mr. Paulsen? You're going *
to see the big boss?

CARR

Look how nervous you are. He *
terrifies you doesn't he? *
You're always bowing + scraping + acting *
obsequious around him. *

KLEINMAN

I am not. *

CARR

I've never seen anyone so frightened *
of his employer, It's not doing you any good - *
He doesn't like you at all - He's definitely giving me *
that promotion -

KLEINMAN

I deserve it. I work harder than you - *

CARR

When are you going to learn
Kleinman. It's who you know.
It's connections. Appearance is
everything. Making the proper
impression. Clothes, wit, style.
Everything I have and you lack.

SCRIPT NOTES

Page 38F
TITLE: WAFP '90
DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
RA18B	1 ②	Snd	comp PRINT	:17 :15	29 m 4/4	268	94	POV - Mintz Family + Undesirables + Police As police lead them to horse + cart.
RA18C	1 2 ③ ④ 5 6 ⑦	Snd	inc mga inc mg PRINT PRINT inc mg comp mga PRINT	:29 :23 :30 :30 :27 :25 :28	70 m 4/4	267	94	C 2/S - Kleinman + Carr They look CL @ o/s. Undesirables + Mintz family -

38F

RA18 CONTD

RA18A
c 2/5

KLEINMAN

omit
Tks 1-16

I happen to know it's you that
moves around the decimal points
on my books - of course my figures
never balance - What's that?

RA18B

They see the Mintz family being taken into a cart by
a few police.

②

RA18C
c 2/S

CARR

Social undesirables. The police
are rounding up all possible suspects.

③④⑦

KLEINMAN

Social undesirables?. But that's the Mintz family. They're
lovely people. I know him. He
does quality circumcisions. I've
seen his work.

CARR

I'd mind my own business Kleinman.

KLEINMAN

~~I'm going to complain to the~~
~~police chief~~. What have they
got to do with the killings? I'm going to
speak to the police -

CARR

It doesn't concern us. Leave well enough *
alone. You don't want to wind *
up on one of ~~this~~ these lists do you? *

SCRIPT NOTES

Page 38G
TITLE: WAFP '90
DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
B18	1	Snd	inc ngs	-	42	286	101	Ext. Street - N MC 2/S - Kleinman + Herman Start on F/S as Kleinman approaches - DOLLY L to reveal MCU Herman, Kleinman joins him for MC2/S - They look CR @ o/s Undesirables (See Sc 11C).
	2		inc ngs	:10	m			
	③		PRINT	:38				
	4		inc nga	:25				
	⑤		PRINT	:26				
	⑥		PRINT	:35				
	7		inc nga	:20	4/			
	⑧		PRINT	:30	11			

B18 - MCz/S
Herman + Kleinman

B18 EXT. STREET - N B18

③
⑤
⑥
⑧

KLEINMAN
What's going on?

HERMAN
Social undesirables. The police think they may be involved in the killings.

KLEINMAN
But that's the Mintz family. They're lovely people. I know him. He does quality circumcisions. I've seen his work.

HERMAN
If I were you, I'd mind my own business. ~~if I were you~~.

KLEINMAN
But it's not fair. What do they have to do with the killings? I'm going to talk to the police chief.

HERMAN
My theory is with them in jail these killings will stop.

SCRIPT NOTES

Page 39
TITLE: WAFP '90
DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
18	①	Snd	PRINT	:40	75 to 30 m	70	26	Int. Doctor's Office - N TILT Up + ZOOM BACK - Doct Start on CU organs, etc. on a tray. TILT UP to CU Doctor as he wipes his hands - TILT DOWN as he picks up pincers. TILT Up + ZOOM BACK Wide + PAN L as he crosses room + picks up heart - PAN Rt DOLLY IN as he returns, continue DOLLY IN to Killer standing behind rack of jars, lose Doctor.
	②		PRINT	:45				
				12/12				
18A	1	Snd	inc mgs	:04	50 to 28 m	71	26	C/S - Doctor Start on CU Doctor in mirror, DOLLY / ZOOM BACK to MCU as he turns + looks CR @ o/s Killer -
	2		inc mgc	:05				
	3		inc mgs	:05				
	④		PRINT	:07				
	⑤		PRINT	:08				
	⑥		PRINT	:08				
	⑦		PRINT	:06				
	⑧		PRINT	:08				
	9		comp mga	:08				
	⑩		PRINT	:09	12/12			

17D-Master Hand Held

R17D-Master Hand Held

JACK
You're worth it.

IRMY
How do you know. I might be very disappointing.

JACK
~~I'll give you~~ six hundred dollars -- ~~cash~~ ...

PAN

JENNY
what's wrong with you. Can't you hear? She said she wasn't interested.

IRMY
Y'know you might be a little drunk.

PAN w/J.

JACK
You're the most desirable woman I've ever met. I want to make love to you. I'll give you seven hundred dollars.

HILDA O/S
You could have all of us for $700 - ~~that~~.

DORRY O/S
Plus we'll throw in the dog.

JACK
It's all I won at cards tonight. Seven hundred dollars. For you.

PAN to Jenny

JENNY
Jack you're making a fool of yourself
Some people can't be bought. Not for any amount of money.

JACK
$700 ... back room ... back room for one hour ... Make love to you ... what do you say?

PAN to C2/S

IRMY
Let me see the seven hundred?

He shows her. She picks it up.

IRMY (contd)
Can we use the back room?

18- CU-organs to MS-Doc to Killer

They laugh and cheer and the two go off as she pockets it.

INT DOCTOR'S OFFICE - N

18 CUT TO: Doctor conducting experiment ... very learned, Faustian.

① ②

18A-CU Doctor

He hears a creak. Presently, with appropriate scariness and tension, he notices the killer has entered his room and stands half-hidden in the shadows. ~~Sweating, he removes glasses, wipes brow. Possibly it's under the body sheet.~~

4-8

10

SCRIPT NOTES

Page 40
TITLE: WAFP '90
DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
18B	1	Snd	inc nga	:10	42 mm	70	26	CU - Dolly - Killer Dolly L holding CU Killer as he crosses behind jars. He looks CR @ o/s Doctor @ end
	2		inc ng	:19				
	3		comp	:21				
	④		PRINT	:20	12/12			
	5		comp	:19				
	6		inc ngc	:07				
	⑦		PRINT good camera	:17				
	⑧		PRINT	:18		71		
	9		inc ngs	:18				
	⑩		PRINT	:19				
18C	1	Snd	comp	:15	42 mm	71	26	MS - Doctor He looks CL @ o/s Killer. Dolly R as he crosses behind bottles, he runs off CR -
	bs 2		comp	:16				
	3		inc ngs	:04				
	4		inc nga	:10				
	5		comp	:16				
	⑥		PRINT	:15				
	⑦		PRINT noise	:15				
	⑧		PRINT	:14	12/12			
18D	1	Snd	inc ng	:05	37 to 35 mm	71	27	2/S - Doctor + Killer + Silhouette PAN L w/ Doctor running to study, Killer confronts him, dialogue, Doctor backs up into glass partition, Killer has wire + follows him - DOLLY L + hold 2/s silhouettes behind glass - They run off CL -
	2		inc ng	:05				
	3		inc nga	:12				
	④		PRINT	:46		72		
	5		inc nga	:02				
	6		inc ngs	:31				
	7		inc nga	:03				
	8		inc ng	:45				
	9		inc ngs	:29				
	10		inc nga	:09				
	⑪		PRINT	:55				
	⑫		PRINT	1:02	12/12			
	13		inc ngs	:08				
	⑭		PRINT	1:00				

18A-CU Doctor

18B - Dolly CU Killer

④⑦⑧⑩

DOCTOR
(to strange, hidden figure in shadows)
How did you get in?

KILLER
Did you think you could keep me out?

DOCTOR
So I'm the next on your list?

KILLER
What list?

DOCTOR
I can't quite see your face. *

18C - MS Doctor

KILLER
What difference does that make?

(6-8)

DOCTOR
You think I fear you? Does that give you pleasure? Although I admit I was taken a bit by surprise.

18D-2/S

He makes silhouette a sudden gesture to bolt but maniac cuts off exit. He calms down.

④
⑪
⑫
⑭

DOCTOR (contd)
I see you're very determined. And yet I still feel no fear. ~~Only~~ pity for you.

KILLER
(taking wire from pocket)
You mean for you.

DOCTOR
Why are you doing this? ~~Of course that's~~ What a foolish question to ask an irrational mind.

KILLER
What do you know about my mind?

SCRIPT NOTES

Page 41
TITLE: WAFP '90
DIRECTOR: Woody Allen
DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
A19	1	Snd	comp nga	:07	27 m	88	32	Ext. Doctor's Office LS - Doctor - PAN He enters CL, runs down steps, PAN R + DOLLY BACK as he runs away into fog + disappears around corner L&R -
	2		comp nga	:10				
	③		PRINT glasses on?	:09	12/18			
B19	1	Snd	inc ng	:09	29 m	88	32	LS - Doctor then Killer Doctor runs in CL + runs away + disappears around corner L&R - Killer steps into f.g. -
	②		PRINT	:15				
	③		PRINT	:15	12/18			
C19	①	Snd	PRINT (lost him for an instant)	:05	75m	88	32	ECU - Dolly - Doctor DOLLY R as Doctor runs along street -
	②		PRINT	:05				
	③		PRINT	:05	2/18			
D19	①	Snd	PRINT	:22	21 m	90	33	High Wide Angle - Killer As he approaches in open plaza area -
	②		PRINT	:16	12/19			
RD19	1	Snd	comp	:50	29 m	3/11	77	High Wide Angle - Killer Retake - On Crane His shadow precedes, he approaches along street + disappears under lens -
	2	No Stex	comp flare	:25				
	③		PRINT	:45				
	④		PRINT (faster)	:18				

← cont'd

SCRIPT NOTES

Page 41 (cont'd)
TITLE: WAFP '90
DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
19	1	Snd	inc mga	:10	21	81	30	Ext. Town - Cul-de-Sac - N
	②		PRINT	:10	mm			Wide PAN - Doctor
	③		PRINT	:10				Start on Low Angle as Doctor runs up steps to camera, PAN R + BOOM UP as he runs away into Cul de Sac -
						12/17		
19 A	1	Snd	inc mgc	:25	70	81	30	MS to CU - Doctor
	②		PRINT	:21	mm			As he runs to camera into CU, PAN R as he gropes along wall to Cul-de-Sac sign. He turns + reacts CL to o/s Killer -
	③		PRINT	:17				
	4		inc mgc	:19				
	⑤		PRINT	:20				
	⑥		PRINT	:20				
			(good camera - glasses up at end)			12/17		Tks 4-6 - more frantic -
19B	1	Snd	comp mga	:15	32	81	30	LS to CU - Killer
	2		inc mg	–	to			He approaches, ZOOM IN to CU, he exits CR f.g. -
	③		PRINT	:18	60			
	4		inc mg	:06	mm			
	⑤		PRINT	:20				
	⑥		PRINT	:50 - very slow		12/17		
	7		inc mg	:10				

cont'd ←

SCRIPT NOTES

Page 41 (cont'd)

TITLE: WAFP '90
DIRECTOR: Woody Allen
DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
19C	1	Snd	inc ng	:21	20 to 25 to 40 to 37 M	82	30	CRANE UP - Murder to windows Start on Low Angle MS Doctor as killer enters CL + strangles him, TILT DOWN legs to C/S Doctor as he falls dead. CRANE UP building to Brothel Bedroom window to see Jack PAN R as he crosses to bed for 2/S w/ Irmy who's sitting up in bed -
	2		inc nga	:50				
	3		comp ngc	:51				
	4		inc nga	:30				
	5		inc nga	:30		83		
	⑥		PRINT	:57				
	7		inc ng	:28				
See Retake	⑧		PRINT	1:02				
	9		inc ng	:02	12/17			
	10		inc ng	:52				
	⑪		PRINT	1:05	12/18	84	31	
	12		inc nga	:26				
	⑬		PRINT	1:09				
20	1	Snd	inc ngs	:15	32 to 65 M	86	31	Int. Brothel Bedroom - N Master 2/S - Jack + Irmy Start on MS Jack as he approaches, looks CR @ o/s Irmy, Irmy sits up into frame CR, ZOOM IN to Jack as he walks away losing Irmy. He returns + joins standing Irmy for C 2/S -
	2		inc ng	:46				
	3		inc ng	:10				
	4		comp nga	:46				
	5		comp	:54				
	6		comp ngs	1:00				
	7		no roll	–				
	8		comp ng	:55				
6s	9		comp	:54				
	10		inc nga	:25				
	11		inc nga					
	12		inc ng	:45		87		
	13		comp	:53				
	⑭		PRINT	:58				
	⑮		PRINT	1:00				
	16		inc ng	:07				
	17		comp nga	:56				
	18		inc nga	:20				
	19		inc nga	:17	12/18			
	⑳		PRINT	1:05				

cont'd

SCRIPT NOTES

Page 41 (cont'd)
TITLE: WAFP '90
DIRECTOR: Woody Allen
DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
R19C	1	Snd	comp	:20	28	89	33	Retake - CRANE UP Murder to Brothel windows
	②		PRINT	:20	to			Start on LS as killer strangles Doctor - Boom Up
	③		PRINT	:32	48			to lose them + DOLLY/ZOOM IN to Brothel window
	④		PRINT	:29	my			to see Jack. PAN R as he crosses to join Irmy -
			(better body position)			12/19		

18D - MS/S & Silhouette

DOCTOR
I know that if I could examine the inside of your brain I'd find chaos. Though I'm anxious to know where insanity ends and evil begins.

KILLER
So many questions.

DOCTOR
I want to ~~understand you~~ help ... I believe I can help.

KILLER
You won't live to.

~~DOCTOR~~
~~I often wondered if I would panic under such cicumstances ... must maintain control~~ ...
(he bolts)

*
*

19 - Wide Doctor ② ③
19A - MS & CU Doctor ② ③ ⑤ ⑥
19B - Killer ③ ⑤ ⑦

Maniac goes for him, struggle ... Doctor smacks him with big book ~~to~~ no avail ... finally gets past him, runs out, chased, runs down street ~~screaming~~, finally gets trapped going up a small street that is marked either Dead End or Cul De Sac.

19

A19 - LS DOC ③
B19 LS-Doc ② ③
C19 ECU Doc C ① ② ③
D19 High Killa ① ②
19C Crane Up ⑥ ⑬ ⑧ ⑪
RD19 ③ ④
R19C Crane Up ② ③ ④

INT BROTHEL BEDROOM - N

20 CUT TO: Post-coital. Jack and Irmy.

20 - Master ⑭ ⑮ ⑳

JACK
(combing hair)
So you're seven hundred dollars richer. You can start a new life. God, I'm thirsty.

IRMY
You were very wonderful.

JACK
Thank you. It's not necessary that I be wonderful. I was paying. Tell the truth, did you close your eyes and grit your teeth and think of the cash?

IRMY still...

IRMY O/S
At first. I did. But then I relaxed into it. Now I feel -- strange.

JACK
strange? In what way?

IRMY O/S
Not like me.

SCRIPT NOTES

Page 42
TITLE: WAFP '90
DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
21	1	Snd	inc mqc	:13	27 to 48 m	147	52	Int. Irving's Caravan - N ZOOM IN/PAN - Clown Start on MS clown asleep, ZOOM IN closer as he wakes up. DOLLY BACK + PAN L as he crosses to door + exits. Tk 4. Start on window, TILT DOWN to clown.
	②		PRINT	:19				
	③		PRINT	:17				
	④		PRINT (Alt. version)	:25	48 to 60 m	1/15		
22	1	Snd	comp mqa	:23	25 to 32 m	147	52	Ext. Caravans - N Wide to C2/S - clown + gypsy Start Wide as clown runs to camera, stops + talks to Magician, DOLLY IN + PAN R to CU gypsy, clown enters for C2/S + dialogue, he runs off CL-
	2		comp	:26				
	3		comp	:30				
	4		inc mq	:22				
	⑤		PRINT	:29		1/15		
	⑥		PRINT	:29				
See Retake ←								
23	1	Snd	comp	:25	25 to 40 m	21	9	Int. Police Headquarters - N MLS - Dolly - Kleinman Enters Start on door as K. enters, DOLLY L w/his cross to join Desk Cop for M2/S + dialogue -
	②		PRINT	:25				
	3		inc mq	:02				
	4		inc mq	:04				
	5		inc mq	:11				
	6		inc mq	:15				
	7		inc mq	:21				
	8		inc mq	:06				
	9		inc mq	:14				
	⑩		PRINT	:25	11/26			

SCRIPT NOTES

Page 42(cont'd)
TITLE: WAFP '90
DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
R22	1	Snd	inc mqa	:25	75 to	207	76	Retake - Master Start on Clown as he runs out of caravan, Zoom BACK Wide as he runs onto grounds - DOLLY L to include Magician CR PAN L to reveal M/S gypsy. Clown joins her for C 2/S -
	2		inc mqa	:20	45			
	3		comp	:32	m			
	④		PRINT	:28				
	⑤		PRINT	:29	2/12			

20-master

JACK

Not like you? Or the real you for the first time. I wonder if the boys are up for some more cards. I feel lucky. ~~again.~~ * *

21- Zoom Clown

INT IRMY'S CARAVAN-N

21 CUT TO: Paul the clown who awakens from a drunken dream. 21.

② ③ ④

CLOWN

Irmy -- Irmy? Irmy!

22 - Wide to C2/S

R22 - Master Wide to C2/S

EXT CARAVANS-N

22 Runs out of caravan. Comes to Magician who sits with Gypsy. 22.

⑤ ⑥

④ ⑤

CLOWN (contd)

Help! Irmy! -- Irmy!

MAGICIAN

what is it Paul? What are you on about?

SC R22

MAGICIAN

what is this? what's troubling you -

CLOWN

Irmy -- I ~~was drunk~~ -- she's gone, I was drunk -- I had a bad dream about her.

MAGICIAN

It's a dream. Only a dream.

GYPSY

Only a dream he says. ~~Don't you know that~~ Dreams are more real than anything.

stet R22

SC22

CLOWN

No, I dreamt she was in danger.

CLOWN

~~She's in danger~~. I have to find her. She's in danger for her life.

23. MLS Dolly

INT POLICE HEADQUARTERS-N

23 CUT TO: Police headquarters. Kleinman enters. + crosses to Desk Cop 3. 23.

② ⑩

~~[illegible]~~ COP ON PHONE

~~The~~ information I have is the 11th. That's what we told me before. No I don't know. No, you'll have to check with them -

KLEINMAN

Excuse me. I'd ~~like~~ to speak to the [illegible] chief. of police -

SCRIPT NOTES

Page 43
TITLE: WAFP '90
DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
23A	①	Snd	PRINT	:30	60	22	9	M2/S - PAN - Man + Cop Pabst PAN R as Cop Pabst leads Man thru station, Man confessing - Cop opens doors to inner room w/ other confessing men + puts man inside - He exits CL -
	②		PRINT	:36	mm			
	③		PRINT	:35				
	④		PRINT	:23				
	5		inc mga	:10	11/			
	⑥		PRINT	:25	26			
24	1	Snd	comp mgs	:23	45 to	21	9	MS to CU - Assistant - low Angle Start shooting thru railing as Assistant enters thru door, DOLLY/ZOOM BACK as he approaches shoot past Cop CR - Hold MS thru speech then ZOOM IN to CU @ end -
	2		comp	:25	25			
	③		PRINT	:24	to			
	④		PRINT	:27	55			
	5		inc mga	:10		22		
	6		inc mgc	:27				
	⑦		PRINT (good camera)	:33	11/26			
24A	①	Snd	PRINT	:10	65 to	22	9	DOLLY R - MS - Desk Cop + Kleinma DOLLY R to M2/S, Desk Cop says to see Chief, Kleinman goes thru doors to Chief's office -
	2		comp mga	:07	75			
	③		PRINT	:11	mm 11/26			

SCRIPT NOTES

Page 43 (cont'd)
TITLE: WAFP '90
DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
R24	①	Snd	PRINT	:26	45	245	88	Int. Police H.Q. N F/S to CU Cop Steele to CU Spiro Ass't Start on F/S Cop Steele @ his desk, he approaches into C/S, see Spiro Ass't come thru door CL + approach into CU, shoot past Cop Steele to Ass't - Hold dialogue -
	②		PRINT	:23	〃			
	③		PRINT	:21				
	4		comp ngs	:26				
	⑤		PRINT	:25				
	⑥		PRINT	:21				
					3/28			

23-MLS Dolly

23 CONTD

DESK COP
You have an appointment? 23.

KLEINMAN
He knows me. We know each other - Not well -
Tell him that Kleinman wants to see him -

As Kleinman waits we might get the following snatches of what is going on at HQ.

23A - PAN M2/S

A citizen is being booked.

(1-4)
(6)

MAN
It was me. I did it ... I killed them all. Some of them I did it with piano wire ... I strangled them with my bare hands -

COP PABST
Ok, just relax.

MAN
I couldn't help it ... punish me ... punish me ...

He is put into room with three other men confessing.

All ad-lib: "I did it," I'm the killer" ... "Punish me" ... "I murdered them all" ...

COP PABST
We'll listen to everyone's story ... you'll all have your chance ...

21
24 - Ass't

R24 - F/S to CU - Ass't
①②③⑤⑥

24 CUT TO: Another part of HQ. 24.

The assistant is talking to Cop Steel.

③
④
②

ASSISTANT
Allow me to introduce myself. I handle the affairs of the world reknowned mystic Hans Spiro -- a telepathic who knows all and sees all. One who has assisted the authorities before in solving seemingly insoluble mysteries.

COP STEEL
For a fee no doubt.

24A - M2/S
①
③

ASSISTANT
What's a few dollars when success is guaranteed.

24A CUT TO: Kleinman ~~sits~~, waits. Looks around uncomfortably. 24A

DESK COP
All right Kleinman - you can go in -

SCRIPT NOTES

Page 44
TITLE: WAFP '90
DIRECTOR: Woody Allen
DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
25	1	Snd	comp	1:40	38	13	6	Int. Chief's Office - N Master Dolly/Zoom - Kleinman, Chief, Cop Start on MLS as Kleinman enters hallway PAN R + DOLLY IN as he sits @ desk in office joining Chief - Chief stands + approaches into C/S, TILT DOWN + ZOOM IN to cup as he pours water from cooler, TILT UP to his face ~~then~~ PAN R w/. Kleinman crossing to hold C/S, Chief joins him for 2/S. PAN L to reveal Cop in office as he announces Doctor's murder, Chief joins him for 2/S. Kleinman steps into f.g. CR -
	2		inc ng	:50	to			
	3		inc ng	:38	32			
	4		inc ng	:02	to 45			
	5		inc ngs	:37	to			
	6		inc nga	:33	75			
	7		PRINT	1:46	to			
	8		inc nga	1:15	55			
	9		inc	:10	to 45	14		
	10		inc	—				
	11		PRINT good camera	1:50				
	12		PRINT good camera	1:50				
	13		inc ngc	:20				
	14		PRINT	1:57				
	15		PRINT	1:54				
	16		inc ng	:20		15		
	17		inc nga	1:41				
	18		inc nga	:55				
	19		inc nga	1:00				
	20		inc nga	1:05				
	21		inc nga	1:07				
	22		inc nga	1:04				
	23		PRINT not great camera	1:57		16	7	
	24		comp nga	1:53				
	25		PRINT	1:55				
	26		PRINT	2:00				
	27		inc ngs	—		17		
	28		inc.	1:32				
	29		inc ngc	:23				
	30		inc ngs	:30				
	31		inc nga	:29				
	32		comp	2:00				
	33		inc nga	1:00				
	34		comp nga	1:57				

(cont'd)

SCRIPT NOTES

Page 44 (cont'd)
TITLE: WAFP '90
DIRECTOR: Woody Allen
DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
25 (cont'd)	35	Snd	comp	2:05		18	7	Tks 35-45 - Chief without jacket - Different actor playing cop.
	36		inc nga	1:07				
	37		inc nga	:25				
	38		inc nga	1:32				
	39		inc nga	1:06				
	40		comp nga	2:13				
	41		PRINT	2:08		19		
	42		inc nga	:36				
	43		PRINT	2:07			8	
	44		comp ng buzz	2:12				Tks 44-45 - Cop says "killed"
	45		PRINT	2:14	11/23	20		

25.

~~Presently two cops enter all aflutter.~~

COP FRANK
The reports are true. The doctor was murdered.

DESK COP
No.

COP FRANK
It looks like it was the strangler -- but we're not sure.

DESK COP
Why not?

COP FRANK
There've been one or two murders we think are copycat murders. People taking the opportunity to settle old scores and fob it off as the work of the strangler.

DESK COP
Was the doctor with anyone tonight?

COP FRANK
We know he had a visitor at his laboratory.

DESK COP
Interesting. Anyone we know?

COP FRANK
He left some fingerprints on this glass. Someone apparently had a ~~drink there.~~ *

25-Master

INT POLICE CHIEF'S OFFICE - N

25. ~~Kleinman is writhing.~~ ~~Cop Frank looks suspiciously at him~~ 25.
~~just as Chief opens door.~~ Kleinman enters Chief's Office -

⑦ ⑪ ⑫ ⑭ ⑮ ㉓ ㉕ ㉖ ㊶ ㊸ ㊺

CHIEF
Kleinman, did you want to speak to me?

KLEINMAN
Would ~~that~~ be possible?

CHIEF
Sit down, You're up rather late. Don't you have to work tomorrow?

KLEINMAN
I don't want to take up much of your time -

KLEINMAN
Oh er ... I do at 5:30 -

25-Master

25.

CHIEF
You're not involved with one of those various street gangs?

KLEINMAN
Vigilantes?

CHIEF
Oh, you know.

KLEINMAN
I've heard. stories -

CHIEF
I'm against them. good, What did you want? I'm very busy.

KLEINMAN
I am too, sir

KLEINMAN
~~I~~ want ~~to say~~. a word on behalf of the Mintz family! -

CHIEF
Oh, yes. Unfortunate. There may be a connection between all these killings and certain well poisoning incidents. You understand.

KLEINMAN
All these ~~crazy~~ accusations are not true. The Mintzes are decent people -

CHIEF
Maybe they are and maybe they're not. What do you know about it?

KLEINMAN
Me? Nothing -- I don't know anything personally - -.

CHIEF
Don't look so apprehensive, Kleinman. It will probably never go any deeper than the more orthodox elements.

KLEINMAN
That's my point. The charges are not true - There's no rituals....

CHIEF
Kleinman, there's pressure on me to get to the bottom of the killings. You're not worried, are you? No one lumps you in with the Mintz's. You're fine -- so don't get your nose dirty. Besides -- I have my own theories about what's going on.

SCRIPT NOTES

Page 46A

TITLE: WAFP '90

DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma

SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
26	1	Snd	comp hid light	:34	75 m	23	10	Int. Police H.Q. - N CU - Kleinman As he comes thru doors from chief's office - DOLLY BACK as he approaches He reacts CL to o/s glass.
	②		PRINT	:35				
	③		PRINT	:33	11/27			
26A	1	Snd	comp	:14	55	23	10	Kleinman's POV - 3/S Cops Hold M3/S Cops inspecting glass, DOLLY BACK as Cop crosses to f.g. desk + places glass + writes tag -
	2		inc ng	:05	to			
	③		PRINT	:15	35			
	④		PRINT	:14	m			
	⑤		PRINT	:14				
	⑥		PRINT	:11	11/27			
26B	1	Snd	inc ng a	:08	75	23	10	CU to MS - Kleinman Start on CU, DOLLY | ZOOM BACK as he steps forward to reveal desk. Cop writing tag in f.g. - for glass -
	②		PRINT	:14	to			
	3		inc ng c	:06	30			
	④		PRINT	:13	m			
	5		inc ng	:04				
	⑥		PRINT	:12	11/27			
26C	1	Snd	comp ng glasses	:47	60 to	23	10	Master Dolly - Irving + Cops Start on door as Irving + Cop BOK enter, She struggles, he leads her to desk, Deck Cop joins for 3/S. Irving pays fine, DOLLY R + ZI to MS losing them Kleinman. He steals glass -
	2		inc ng a	:17	32 to			
	③		PRINT	1:00	50			
	4		inc ng a	:42		24		
	5		inc ng c	:06				
	⑥		PRINT	:58	11/27			
26 D	①	Snd	PRINT	:40	42	24	10	MC 3/S - Cops They chat, look CL @ o/s Irving
	②		PRINT	:25	m			

SCRIPT NOTES

Page 46 (cont'd)

TITLE: WAFP '90
DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
R26	① ② ③ ④	Snd	PRINT PRINT PRINT PRINT	:13 :18 :22 :20	75 mm best for camera 3/28	245	88	Int. Police H.Q. - N CU - Kleinman As he comes thru doors from chief's office, DOLLY BACK as he approaches. He stops + reacts CL to o/s glass.
R26D	1 2 ③	Snd	comp comp PRINT		30 mm 3/28	245	88	MS - Cap Steele He's at his desk on phone, reacts CL to o/s Irving -
R26E	①	Snd	PRINT		58 mm 3/28	245	88	C/S - Cap Steele As above, closer angle.
RR26	① ② ③ ④	Snd	PRINT PRINT PRINT PRINT	:12 :12 :08 :12	75 mm 3/29	251	89	CU - Kleinman As he comes thru door from chief's office, stops + reacts CL to o/s glass -

25'-master

25-

25 CONTD

COP FRANK
(interrupting)
The doctor's been murdered (killed). We think it may be someone trying to copy the murderer. We have a glass with fingerprints.

CHIEF
(joining him)
How many prints?

COP FRANK
Many.

Ad libs.

CHIEF
Excuse me, Kleinman. Don't look so tense. Nobody thinks you're part of any conspiracy.

RR 26 - CU Kleinman (1-4)

R26 - CU Kleinman (1-4)

26 - CU Kleinman ② ③

26. INT. POLICE HEADQUARTERS - MAIN ROOM - NIGHT 26.

26A - POV cops (3-6)

26B - CU to MS Kleinman ② ④ ⑥

26D - MC 3/S Cops ① ②

Kleinman enters and spots three cops inspecting the glass for fingerprints. A Cop puts the glass on his desk and makes out a tag. Irmy is led into the station by a cop.

26C - Master Dolly ③ ⑥

R26D - MS Cop Steele ③

R26E - CU Cop Steele ①

IRMY
Hey I'm coming. You don't have to push me. Just let go of me. How many times do I have to tell you, I don't work at the brothel.

DESK COP
What's this?

COP BOK
Turning tricks at Felice's -- no license.

26-Master Dolly

26 (cont'd)

26 -

IRMY
I don't work...I work at the circus.

COP BOK
She's loaded with cash.

DESK COP
Where's a dame like you get big money, huh?

IRMY
Er...it's ...it's...

COP BOK
Yeah, we know...whatd you do, the whole regiment?

IRMY
Very funny, very funny.

DESK COP
I don't think I've seen you around here before, so I'm going to go easy on you. Fifty dollars fine.

IRMY
I don't work at the brothel. Look, okay, okay. Here, fifty dollars.
(she pays fine)
But I don't work at the brothel. Can I go home now please.

DESK COP
Let me give you a piece of advice, huh? You don't solicit around here unless you've got a license. We like to keep things hygienic and well regulated. You understand me?

COP BOK
I'm going to give you a receipt. What's your name?

26 (Cont'd)

26-master Dolly

26.

IRMY
I don't need a license.

COPS (togehter)
What's your name?

IRMY
Irmy.

COP BOK
How do you spell it?

IRMY
I-R-M-Y. I don't need a license.

COP BOK
Just pipe down. You're not getting a license, you're getting a receipt. No just be quiet.

DESK COP
You work here, you need a license.

IRMY
Boy, this is ridiculous.

During the above, Kleinman makes his move to the desk and reaches for the glass upsetting the telephone is the process. After some funny business he filches the glass and pops it into his pocket.

CUT TO:

SCRIPT NOTES

Page 41
TITLE: WAFP '90
DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
27	1	Snd	inc ng	1:00	35	102	37	Ext. Police Station - N Master Dolly - Kleinman + Irving Start Wide as Kleinman exits station, PAN L w/ his walk, he stops + reacts CR to o/s Irving, PAN R as he returns to join Irving on steps, ZOOM IN closer, they walk down steps, DOLLY L. Hold 2/S. DOLLY L as they walk away and disappear around corner -
	2		inc nga	:46	to			
	3		inc nga	:54	55			
	4		inc nga	1:00	to 50			
	5		inc nga	:45	m			
	6		comp ng shadow	1:36				
	7		inc nga	1:09				
	8		comp nga	1:40				
	9		PRINT	1:42		103		
	10		PRINT	1:47	12/26			
	11		PRINT	1:47				
W.T.	1018		PRINT		12/26		37	Irving: "goodness" "Oh god"

27 - Master
Dolly/Zm
2/5

27 EXT. POLICE STATION - NIGHT 27

Kleinman exits the station onto the street. He hears Irmy exiting and turns.

⑨
⑩
⑪

W.T. 1018
Irmy

Transcription of Sc 27 Tk 11

IRMY
Goodness! (oh, god.)

KLEINMAN
Are you okay?

IRMY
What?

KLEINMAN
Are you allright? You look like...
Do you need some help or something?
You look all, all...

IRMY
I'm not a whore.

KLEINMAN
I didn't say a word. Who are you?
What do you do?

IRMY
I work with the circus.

KLEINMAN
Yes, as a what? I saw the circus.

IRMY
I'm the sword swallower.

KLEINMAN
Really. Because you don't look anything
at all like you do in the circus.

IRMY
Oh, I wear a beautiful, elegant costume and
my hair's all different. Sure.

27 (cont'd)

27- master Dolly/Zm
2/5

27.

KLEINMAN
I went to see Almstead, the magician. He's one of my idols because I'm an amateur magician myself, so...

IRMY
Almstead's an artist.

KLEINMAN
He's great so I wanted to see him. I read about him. So what are you doing here in the fog?

IRMY
I don't know. I guess I'm looking to see if there's a hotel or something. I don't really know.

KLEINMAN
Not now there wouldn't be. I better walk along with you because it's dangerous out. You should...you should...

IRMY
Okay, thanks. So what do you do?

KLEINMAN
Me? I'm what my landlady calls an ink stained wretch. I work for a firm... Can I ask you a question?

IRMY
Yeah, sure.

KLEINMAN
When you swallowed a sword, when you have the sword down your throat, the big long sword is down you throat - what happens exactly if you get hiccups?

IRMY
You don't.

SCRIPT NOTES

Page 49
TITLE: WAFP '90
DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
27A	1	Snd	inc ng	:28	28 to 70 m	103	37	Ext. Alley + Street - N Wide 2/s to CU's Start wide as they appear CL @ end of alley. They approach - DOLLY/ZOOM IN to CU Kleinman, DOLLY w/ them R to L, they stop, PAN R to CU Irving then PAN L to CU Kleinman, + PAN L as they walk away + exit -
	2		inc ng	:20				
	③		PRINT	1:03				
	4		inc ng shadow	:45				
	5		inc ng	:58		104		
	⑥		PRINT	1:04				
	7		inc ng	:21				
	⑧		PRINT	1:05				
	⑨		PRINT	1:00				
	10		inc ng	:11	12/26			
	11		inc ng	:50				
	⑫		PRINT	1:05				

27 (cont'd)

27A - wide 2/S to CU's

③⑥⑧⑨⑫

They disappear around a corner then re=appear at the end of or an alley. 27.

Transcription of 27A Tk 12

KLEINMAN
Y'know, to tell you the truth, I really don't know my way around here that much. Y'know between the fog...

IRMY
What are you doing out on the street on a night like this?

KLEINMAN
I'm part of a vigilante committee. You heard about the murders?

IRMY
Horrible.

KLEINMAN
Yes, well why aren't you on the circus grounds. You'd be much safer there.

IRMY
A fight with my... he's not really my husband, y'know the clown?

KLEINMAN
Really? We should try this way. So what makes a person become a sword swallower. I'm very curious.

IRMY
Well, ever since I was a little girl, I liked putting things in my mouth, rulers, knitting needles, all kinds of things. I got really good at it, y'know, and I figured, why not get paid?

KLEINMAN
It's a strange and varied world. I guess I

(cont'd)

SCRIPT NOTES

Page 50
TITLE: WAFP '90
DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
28	①	Snd	PRINT	1:20	29	'05	38	Ext. Alley - N C 3/S - Hank, Kleinman & Irving Start as Kleinman + Irving enter CR, PAN L to reveal Hank in alley - He joins for C 3/S - Dialogue. PAN L w/ Hank as he looks up alley, Kleinman + Irving re-enter CR + Hank re-joins for C 3/S.
	②		PRINT	1:20	"			
	3		inc ngs	:07				
	④		PRINT	1:20	12/27			

27A - wide 7/5 to CU's

KLEINMAN (cont'd)

shouldn't've asked that question.

IRMY

So you're in on some kind of plan to catch the maniac?

KLEINMAN

Don't as me to disclose it because I, I... It's top secret, just a few of us are, I can't betray anybody.

28 - C 3/5

28 EXT. ALLEY - NIGHT 28

They head towards the alley.

①
②
④

IRMY

Gee, it's really dark.

Suddenly out of nowhere they hear a voice and Hank appears and confronts Kleinman.

Transcription of SC28 Tk4

HANK

Kleinman!

KLEINMAN

Who said that?

HANK

What are you doing here?

KLEINMAN

I'm trying to get my assignment.

HANK

Who's she?

KLEINMAN

She's, just a friend.

IRMY

Just a friend.

HANK

Who gave you permission to socialize?

SCRIPT NOTES

Page ________

TITLE: WAFP '90
DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
R27	1	Snd	inc ng	:37	27	2 36	84	Ext. Police Station - N
	2		inc ngs	:23	to			Master Dolly - Kleinman + Irmy
	3		inc ngs		65			
					to			
	4		inc nga	:40	35			Start wide as Kleinman exits Station. DOLLY L as he walks R to L, he reacts CR to o/s Irmy, DOLLY R w/ his return to join Irmy on station steps, They approach, ZOOM IN closer. ZOOM BACK + PAN R as they walk L to R + exit CR -
	⑤		PRINT	1:26	m			
	6		inc ng	1:20				
	⑦		PRINT	1:35	3/22			
	⑧		PRINT	1:30				
W.T (1038)			PRINT ①	:25			84	Opening dialogue -
			②	:25				

R27 CONTD

R27- Master
Dolly

IRMY

He's an artist when he's sober.

~~KLEINMAN~~
~~That's ok... that's a hobby...~~
~~that's like you being a whore.~~

~~IRMY~~
~~Don't say that!~~

~~KLEINMAN~~
~~I'm joking... I make jokes when~~
~~I'm nervous. I better walk with~~
~~you.~~

IRMY
Is there a hotel? I had a fight with my boyfriend.

KLEINMAN

It's late.

So tell me. What happens when you
swallow a sword and it's down and
you get hiccups?

IRMY
gee its so foggy

CUT TO:

~~R28 EXT. STREETS - APPROACHING ALLEY - N~~

~~Irmy and Kleinman a bit later.~~

~~KLEINMAN~~
~~The streets are deserted. He~~
~~strikes in the fog. Did you~~
~~hear that?~~

~~IRMY~~
~~You're very tense.~~

~~KLEINMAN~~
~~I know. This is not my usual~~
~~pastime - usually I can blink if~~
~~I want to -~~

~~IRMY~~
~~What would you do if you came~~
~~face to face with the killer?~~

~~KLEINMAN~~
~~I guess I'd blow pepper on him.~~
~~I have pepper in my pocket... I~~
~~just hope if I do meet him I'll~~
~~be brave.~~

28-C3/5

28 (cont'd) 28

KLEINMAN
I'm not socializing. She's the sword swallower with the circus.

HANK
We're getting close to the zero hour.

KLEINMAN
I don't know what to do though. No one's told me.

HANK
You don't know?

KLEINMAN
No, they wake up up in the middle of the night. I'm wandering the street.

HANK
Kleinman, I swear if someone is hurt or killed because of your incompetence...

KLEINMAN
I don't know enough to be incompetent.

HANK
Now don't make any noise and just listen to me. There's somebody lurking up the alley.

KLEINMAN
Should I begin screaming? Or shall I just start weeping.

HANK
It's a chance to trap whoever it is.

KLEINMAN
No, I think we should get reinforcements.

HANK
What they say about you isn't true, is it? You're not really a coward

(cont'd)

SCRIPT NOTES

Page 51
TITLE: WAFP '90
DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
								Int. Alley - N
29	1	Snd	comp	:15	20 m	105	38	Wide Low Angle - Kleinman + Irmy
	②		PRINT	:15				As they start approaching
	③		PRINT	:11				at end of alley - They
	4		incmqa	:06	12/27			stop + continue walking -
	⑤		PRINT	:10				
29A	①	Snd	PRINT	:50	27 m	106	38	POV - Alley to M 3/s
	②		PRINT	:50				Hand Held - Move down length of alley to reveal Paulsen peeking into window he reacts to o/s Irmy + bolts - Irmy + Kleinman run in CL + push him against wall. Dialogue
	③		PRINT	:51	12/27	107		
29B	①	Snd	PRINT	:18	27 m	106	38	C 2/s - Hand Held
	②		PRINT	:18	12/21			Kleinman + Irmy walking in alley -
A29A	①	mos	PRINT Stix but no Snd	:25	27 m	118	41	POV - Alley
	②		PRINT	:30				Hand Held - Move down length of deserted alley -
	③		PRINT	:30	1/2			

28-C3/5

HANK (cont'd)

28 or a worm of a yellow belly? 28

KLEINMAN
No, but you're definitely in the right column.

HANK
I'll circle around the block. You head straight up the alley.

KLEINMAN
It's dangerous, I don't want any part of this.

IRMY
I'll go with you.

KLEINMAN
What good are you going to be, she's a ....

IRMY
Ok.

KLEINMAN
You go first. That'll throw his timing off.

HANK
Go ahead, Kleinman. It'll take a moment for me to get around the other side.
(he goes)

KLEINMAN
If he does anything, I'm right behind you.

29-Wide Low 2/5

A29A POV Alley

29 Kleinman and Irmy go up the alley slowly. 29.

② ③ ⑤

① ② ③

29A-POV Alley to 3/5

29B-C2/5

① ②

IRMY
Shhhhh.

① ② ③

KLEINMAN
I can't help it...it's my heart.

OR

KLEINMAN
Those are my knees knocking. The trick is not to show fear

(cont'd)

SCRIPT NOTES

Page ________

TITLE: WAFP '90
DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
R28	1	Snd	inc ng	:25	29 to 50 mm	234	84	Ext. Street Near Alley - N Master Dolly 2/S - Kleinman + Irmy Start Wide as Kleinman + Irmy emerge CL around corner - They approach under archway + stop + look around, They approach again, ZOOM IN to C2/S + DOLLY BACK w/ their walk - They stop + react CL to o/s Hank.
	②		PRINT	:52				
	③		PRINT	:47				
	④		PRINT	:45				
	⑤		PRINT	:50				
	⑥		PRINT	:50				
	7		inc nga	:15				
	8		inc nga	:25		235		
	9		inc nga	:30				
	10		inc nga	:10				
	11		inc nga	:12	3/22			
	12		inc nga	:25				
	13		inc nga	:25				
	14		inc nga	:41				

R28 - Master
Dolly/Zoom

R28 EXT STREET NEAR ALLEY - NIGHT

Kleinman and Irmy round corner and approach through archway onto open area.

② ③
④
⑤
⑥

Transcription
of R28 Tk6

KLEINMAN
We're never going to find a hotel that's open at this hour. I don't know where we are.

IRMY
It's so desolate.

KLEINMAN
I think we should wake up my fiancee. You could sleep on a bed on a sofa.

IRMY
I don't want to wake anyone up.

KLEINMAN
She's very nice. It's so foggy. He strikes in the fog all the time. You didn't hear anything did you?

IRMY
You're so tense.

KLEINMAN
It's my own footstept! God!

IRMY
What would you do if you came face to face with the killer.

KLEINMAN
I'd blow pepper in his eyes.

IRMY
What?

KLEINMAN
Pepper. My landlady put pepper in my pockets - so I'd blow it in his eyes. Don't worry, you're in very good hands.

SCRIPT NOTES

Page ________

TITLE: WAFP '90

DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma

SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
R28A	①	Snd	PRINT	1:32	45 to 32 m 3/22	R3 35	84	MS - Hank to 3/S Start on MS Hank looking CR @ O/S Kleinman + Irving - DOLLY L as they cross R to L to join Hank for 3/S - Hold dialogue. Hank exits CR, Kleinman + Irving walk away into alley, K. hiding behind her -
	②		PRINT	1:33				
	③		PRINT	1:32				

R 28A - MS-Hank to 3/S

①
②
③

R28 CONTD

Suddenly they're startled by Hank.

HANK

Kleinman! What are you doing here?

KLEINMAN

~~God~~, you scared me!

HANK

Who's she?

KLEINMAN

Oh, a friend. You have my assignment?

HANK

Who gave you permission to socialize?

KLEINMAN

I was escorting her... she's a woman alone. Maybe you recognize her, she's the sword swallower with the circus -

HANK

We're getting closer to the zero hour.

KLEINMAN

So what should I do?

HANK

Don't you know yet?

KLEINMAN

That's my point. No one'll tell me. Everybody woke me up and I'm wandering around.

HANK

I swear if someone gets hurt or killed as a result of your incompetence...

KLEINMAN

Me? I don't know enough to be incompetent.

HANK

Now don't make any noise and listen to me. There's somebody lurking in the alley.

(up alley)

R28 CONTD

R28A - MS Hank to 3/5

KLEINMAN
Oh -- well, shall I just begin
weeping or run?

HANK
It's a chance to trap whoever it is.

KLEINMAN
Shouldn't we wait for reinforcements?

HANK
What they say about you isn't true,
is it? You're not really a coward,
or a worm or a yellow belly?

KLEINMAN
No, but keep going, you're in the
right column.

HANK
I'll circle around the block.
You work your way straight up
the alley.

KLEINMAN
Look, I'm not looking for trouble...

IRMY
I'll go with you.

KLEINMAN
What good are you? You're a
small woman -

IRMY
Ok.

KLEINMAN
No -- come -- in fact why don't
you lead. That way we'll throw off
his timing.

HANK
Go ahead, Kleinman. It'll take
a moment for me to get around the
other side.
(goes)

A29A - POV Alley

29A - POV, Alley to 3/5

29B - C 2/5

KLEINMAN (cont'd)

2

. They woke me up
in the middle of the
night for this.

They sneak....Irmy spots something.

IRMY

There he is!

The figure turns, they dive for him as he tries to get away, a scuffle. Suddenly Kleinman realizes they have apprehended his boss.

RR29C - Master Zoom/PAN

⑤

⑥

Transcription of 29A TK3

BOSS

Kleinman!

KLEINMAN

Mr. Paulsen!

IRMY

You know him?

KLEINMAN

This is my boss, the head of my firm,
Mr. Paulsen.

BOSS

What are you doing here?

KLEINMAN

Your excellency, it's so nice to see you here.

Omit RR29C

29A - to 3/5 POV-Alley

29C - quil to MC3/5

③ ⑤ ⑦ ⑧

BOSS
(livid)
What are you doing here!?

IRMY
what are you doing here?

KLEINMAN
I'm part of Hackers plan -

BOSS
Why did you attack me?

KLEINMAN
We thought ...

BOSS
You thought -- since when do you think, Kleinman.

KLEINMAN
Yes -- I know, your grace -- it was foolish of me --

BOSS
I'd always had the suspicion you were an incompetent hiding behind the efforts of your co-workers.

IRMY
Don't let him talk to you like that.

BOSS
What?

IRMY
He was peeping in the window. Watching that girl get undressed.

BOSS
How dare you?

SCRIPT NOTES

Page 52A
TITLE: WAFP '90
DIRECTOR: Woody Allen
DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
29C	1	Snd	inc	:06	37 M	108	39	MC/S - girl in Window to MC 3/S Start on silhouette of girl brushing hair in window, PAN L to reveal 3/S Kleinman, Irving + BOSS, DOLLY L, Hold MC 3/S thru dialogue, Irving crosses f.g. + re[illegible] They react CL to o/s Hank @ end.
	2		inc	:05				
	③		PRINT	1:13				
	4		inc mg	:25				
	⑤		PRINT	1:05				
	6		inc mg	:19				
	⑦		PRINT	1:04	12/24			
	⑧		PRINT	1:07				
R29C	①	Snd	PRINT	1:08	40 M	126	44	Retake - Master Dolly 3/S Start on window as lights go on + Woman peeks out, DOLLY BACK to MC 3/S Kleinman, Irving, BOSS. DOLLY R w/ Irving's cross + TILT Up to another window to see Woman's silhouette, TILT DOWN + DOLLY L w/ Irving returning for 3/S - They look CL @ o/s Hank -
	2		inc mg	:05				
	3		inc mg	:17				
	4		comp	1:00				
	5		inc mgs	:40		127		
	⑥		PRINT	:50				
	⑦		PRINT	:51	1/1			
	⑧		PRINT	:57				
RR29C	1	Snd	inc mga	:28	70 @ 40 M	141	50	2nd Retake - Master Dolly - 3/S Start on CU Kleinman, ZOOM/DOLLY BACK to 3/S, PAN Ir[illegible] + TILT Up to girl in window, PAN L w/ Irving's return for 3/S, They react CL to o/s Hank -
	2		comp mgc	:55				
	3		inc mgc	:13				
	4		inc mgc	:07	1/1			
See	⑤		PRINT	:53				
pg 52	⑥		PRINT	:55				

29A - POV-Alley to 3/S

29C - girl to MC3/S

③ ⑤ ⑦ ⑧

R29C - Master Dolly

① ⑥ ⑦ ⑧

RR29C - Master ZOOM/PAN

BOSS

(livid)

What are you doing here!?

IRMY

what are you doing here?

KLEINMAN

I'm part of Hackers plan - (the plan).

BOSS

Why did you attack me?

KLEINMAN

We thought ...

BOSS

You thought -- since when do you think, Kleinman.

KLEINMAN

Yes -- I know, your grace -- it was foolish of me --

BOSS

I'd always had the suspicion you were an incompetent hiding behind the efforts of your co-workers.

IRMY

Don't let him talk to you like that.

BOSS

What?

IRMY

He was peeping in the window. Watching that girl get undressed.

BOSS

How dare you?

SCRIPT NOTES

Page 53
TITLE: WAFP '90
DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
29D	1	Snd	inc nga	:30	30	108	39	Master PAN - 4/S to 2/S Start on Hank, PAN R + DOLLY BACK as he joins Irving, Kleinman + Boss for 4/S - Hank + Boss walk away to alley + disappear, DOLLY IN to M2/S Kleinman + Irving, PAN L as they walk away in fog - Tks 8 - 10 "worthless" dialogue -
	2		inc nga	:36	M			
	~~③~~		PRINT	:45		109		
	4		inc ng	:38				
	⑤		PRINT	:44				
	⑥		PRINT	:44				
	7		inc nga	:31				
	⑧		PRINT	:49	12/28			
	⑨		PRINT	:49				
	⑩		PRINT	:50				

SCRIPT NOTES

Page 53 (cont'd)
TITLE: WAFP '90
DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
R29D	1	Snd	inc mga	:10	30 mm	127	45	Retake - Same action as 29D - Dialogue changes -
	②		PRINT	:54				
	③		PRINT	:59				
	4		inc mga	:43				
	5		inc mgc	:03				
	⑥		PRINT	:59	1/7			
	7		inc mg	:47				
	⑧		PRINT	:50		128		
W.T. 1023 (pg 54A)	①		PRINT	:23			45	Dialogue - Sc R29D + RR29D as Irving + Kleinman walk away -
	②		PRINT	:23	1/7			
RR29D	①	Snd	PRINT	1:00	35	142	50	2nd Retake - Same action as R29D -
	②		PRINT	1:02	to			
	3		inc mg	:15	30 mm			
	4		inc mgc					
	⑤		PRINT	1:00	1/11			

29C - girl to MC 3/5

R29C - Master Dolly

RR29C - Master Zoom/Pan

KLEINMAN

~~She doesn't know what she's saying~~, This is Mr. Paulsen. Forgive her -- she's had too many sharp objects in her mouth ...

IRMY

Don't be a doormat for this peeping tom.

KLEINMAN

(sotto to Irmy)

Quiet. This is Mr. Paulsen, my boss. I'm dependent My son, [illegible] a minimum amount of calories to exist ...

R29C + RR29C

This is my boss, my boss.

BOSS

To think that I was undecided over your abilities versus Simon Carr.

KLEINMAN

You looked dangerous, sir. I had no idea you were peeping.

BOSS

Why aren't you attending to your function in the plan?

KLEINMAN

Hacker never told me -- -

(I don't know my function.)

BOSS

~~You don't~~? know? You unreliable simpleton.

KLEINMAN

Yes, sir -- well put -- I like the way you put that.

IRMY

Don't call him a simpleton. You're a disgusting old man.

KLEINMAN

Shhh ... shhh ... she's ~~headstrong~~ crazy -- we just met -- ~~she's a demented~~ woman --

(sotto to Irmy)

Go away. ~~Shut up~~ ... go away -

29D - Master 4/5 to 2/5

R29D - Master

RR29D - Master

Hank finally re-appears.

HANK

(to Paulsen)

Ah, Paulsen -- you gave us a scare. ~~I~~ sent Kleinman to check you out.

③ ⑤ ⑥ ⑧ ⑨ ⑩

② ③ ⑥ ⑧

① ② ③

see pg 54A

see pg 54A

R29D (cont'd)

R29D - master

RR29D' master

KLEINMAN
He's not the killer, he's just a peeper, he likes to peep.

BOSS
Mark my words, he'll be a detriment.

KLEINMAN
(fingering Boss's hat)
Sir, please, I'll block your hat.

BOSS
Give me that! He's been a liability with my firm, I just now beginning to realize it.

KLEINMAN
Don't say that -- sir.

Boss and Hank walk away into alley. Irmy picks up her suitcase.

KLEINMAN
Thanks, thanks for all the help here. You must come and visit me on the breadline sometime.

IRMY
You should never let anyone treat you like that, nobody's that worthless.

W.T. 1023
Dialogue
① ②

KLEINMAN
How can you say that - we just met.

IRMY
I go by my instincts. You have kind eyes. And what is this about a plan anyway? If you don't know the plan, why don't you just make up your own plan?

KLEINMAN
I should make up a plan? You really don't know me.

IRMY
Maybe the problem is - you don't know you.

SCRIPT NOTES

Page 54
TITLE: WAFP '90
DIRECTOR: Woody Allen
DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
W.T. 101	9		PRINT	:15	12/28		39	End dialogue - Sc290 Kleinman + Irmy

29D - Master
4/5 @ 2/5

BOSS
Mark my words, he'll be a detriment, a detriment.

They go off, Paulsen still muttering about Kleinman.

BOSS (contd)
He's been a liability with my
firm -- I'm now realizing it.

30 They vanish in fog.

KLEINMAN
Your worship - A mistake.

KLEINMAN
Thanks for helping me out. ~~Be sure you~~ You must visit me ~~now and then~~
on the bread line. sometime -

IRMY
You must never let people treat
you that way. You're not an
insect.

omit
TKS 8 - 10

KLEINMAN
No? Have you counted my legs?

IRMY
Nobody is that worthless.

omit
TKS 1 - 7

KLEINMAN
How can you say that, we just met?

W.T. 1019
Dialogue

IRMY
I go by my instincts. You have
kind eyes. *

KLEINMAN
Mean while, I don't know what I'm *
supposed to do in the *
scheme of things - I don't know howd *
fit into the plan - *

IRMY
Why don't you ~~make up~~ your *
own plan? *

KLEINMAN
= You really don't know me.

IRMY
Do you know you?

SCRIPT NOTES

Page 55
TITLE: WAFP '90
DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
31	①	Snd	PRINT	:18	20 m	1/5 8	57	Ext. Bridge - N Wide to MS - clown clown appears + approaches on bridge calling Irving, he goes off CR f.g. TKS 3+4 - w/ horse + buggy -
	2		inc mga	:03				
	③		PRINT	:20				
	④		PRINT	:15		1/22		
32	①	Snd	PRINT	3:00	40	61	23	Int. Bar - N Master Dolly / PAN Shoot thru windows to outside - DOLLY R w/ clown walking outside, PAN R as he enters thru front door, speaks to Barman, PAN R to reveal Jack + friend @ table - clown joins for 3/S. DOLLY IN closer. Hold dialogue - TILT UP + ZOOM IN to CU clown when he stands, Jack stands for 2/S, Jack exits, hold CU clown -
	2		inc mgs	:32	to	62		
	3		inc mg shadow	1:30	29			
	4		inc mgs	:11	to 50 m			
	⑤		PRINT	3:00				
	6		inc mga	:45				
	7		inc mgs	:21				
	⑧		PRINT mike shadow	2:45		63		
	⑨		PRINT	2:49				
	⑩		PRINT	3:10				
	11		comp	3:05	12/10	64		

31 - Wide to
MS-Clown
① ③ ④

EXT. BRIDGE - NIGHT

31 CUT TO: Paul the clown hitting town, searching for Irmy. 31.

CLOWN
(calling)
Irmy! Irmy - Irmy!

~~But the drunk's nodded off~~.

INT BAR - NIGHT

32 Paul enters a bar. 32.

32 - Master
① ⑤ ⑧ ⑨ ⑩

BARMAN
We're closing.

CLOWN
Just one beer. Please.

Barman does it. There are a few drunks here and there.

CLOWN (contd)
Did anyone happen to see a blonde woman wandering alone ... short hair ... Oh mercy ... we don't know when we have a good thing. We always have to ruin it, ~~always~~ ...

JACK
(the student, now drunk and out of it)
I know exactly how you feel ... the earthly paradise known as woman.

CLOWN O/S
They're all we'll ever know of heaven.

32' master

JACK

And all we need know of hell. I made love to a woman tonight that was sheer perfection. True, it was at a brothel but somehow this one didn't have that used, jaded quality.

CLOWN

I never do it with whores. You start out with a burning desire and end up the next day with a burning sensation. If you know what I mean.

JACK

But this one was irresistible. So sweet and innocent ... ah but under the sheets, a tigress, a violent, screaming, passionate jungle cat.

CLOWN

You mean a good actress.

JACK

She swore not.

CLOWN

You're young, my friend, very naive.

JACK

She dug her nails into my back ...

CLOWN

I'm sure -- and yelled -- don't stop, don't stop.

JACK

Yes -- and stuck her tongue inside my mouth and wiggled it around.

CLOWN

I'm sure it was well worth the twenty dollars.

JACK

Twenty? I paid her seven hundred.

CLOWN

Oh yes -- tell me another.

SCRIPT NOTES

Page 56DA

TITLE: WAFP '90
DIRECTOR: Woody Allen
DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
M50	1	Snd	inc ng	:12	32 to 24 to 28 M	246	88	Int. Mother's Apt - N Master PAN - Kleinman, Mother, Sy Start on LS Living Room as Mother opens front door + Kleinman enters, they approach. PAN R to Dining Room to reveal Sy seated @ table, Hold 3/s, PAN R as Mother crosses to pour tea losing Sy, hold 2/s Kleinman in f.g. CL + Mother in b.g. CR.
	2		inc ng	:20				
	3		inc ng	:30				
	4		comp nga	:40				
	5		inc ng	:25				
	6		inc ng	:25				
	7		inc ng	–				
	8		inc nga	:21				
	9		inc nga	:18				
	10		PRINT	:39				
	11		PRINT	:40				
	12		inc nga	:16				
	13		comp	:40				
	14		inc nga	:21	3/28			
	15		inc nga	:15				
	16		PRINT	:40		247		
M50A	1	Snd	inc ng	:06	45 M	248	89	MS - Sy to 2/S w/ Mom Start on Sy CL (past Kleinman CR), Mother crosses f.g. + joins Sy for 2/s @ sideboard. They look CR @ o/s Kleinman -
	2		inc ng	–				
	3		inc nga	:25				
	4		inc ng	:05				
	5		inc ng	:20				
	6		inc ng	:04				
	7		inc ng	:24				
	8		comp	:35				
	9		inc	:10				
	10		PRINT	:39				
	11		inc ng	:33				
	12		PRINT	:32				
	13		inc ngs	:08				
	14		PRINT	:32				
	15		inc nga	:21				
GS	16		inc ngs	:20		249		
	17		PRINT	:31				
	18		inc ng	:04				
G.S	19		PRINT	:33				
G.S.	20		PRINT	:33				
	21		PRINT	:30				

56DA

3/14/91

M50-Master PAN
⑩
⑪⑯

M50 INT. KLEINMAN'S MOTHER'S APARTMENT - N

CUT TO: Kleinman seeks succor at his mother's apartment. Knocks. His mother, in nightgown, awakened, her boarder, Sy, also awakened.

KLEINMAN
Mom! Thank goodness! They're chasing me all over town with flashlights.
I know how you feel about me,
~~I wouldn't've come~~ -
Can you help me?

MOM
Tell him I'll help him.

SY
She says she'll help you.

KLEINMAN
Thanks, Mom.

SY
We've never met -- I'm Mr. Slavin, the boarder.

MOM
Ask him what he did?

KLEINMAN
I didn't do anything, but they think I committed a crime.

MOM
Ask him if he wants anything to eat.

KLEINMAN
Just a little tea -

KLEINMAN
Are you ok, Mom?

MOM
Tell him I'm healthier than he is.

SY
She says she's healthier --

M50A - MS - Sy to 2/S w/Mom

KLEINMAN
I can hear her. She's right here!

SY
Don't holler, I'm awake from heartburn -
What'd he do so terrible you won't speak to him?

MOM O/S
Don't ask.

⑩⑫⑭⑰⑲⑳㉑

SCRIPT NOTES

Page 56DB

TITLE: WAFP '90

DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma

SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
M50B	1	Snd	inc mqc	:15	60	2 4 9	89	C/S - Kleinman to 2/S w/ Mother
	2		inc mqa	:23	to			
	3		inc mqa	:34	35			Start on Kleinman
	④		PRINT	:35	m			looking CL @ o/s Mother +
	5		inc mq	:30				Sy, PAN L + ZOOM BACK
6s	⑥		PRINT	:33				w/ his cross to join
	⑦		PRINT choking	:40				Mother for 2/s - They
	⑧		PRINT	:35				look CR @ o/s Sy -
	9		inc mqa	:18				
	10		inc mqa	:29	3/29			
f.s.	⑪		PRINT	:35				

56DB

M50 CONTD

M50A - MS Sy to 2/S w/ Mom

SY
I'm asking.

MOM
On his father's deathbed, my husband begged him to promise he'd keep the faith... that he'd accept his religion and believe in God. Would he please grant a dying man's final wish... a man with seconds to live... would his only child grant him his dying request...

This speech is ad libbed + different in every take

KLEINMAN O/S
I couldn't, Mom... I'd have been lying.

MOM
What's the big deal? You were always a liar.

KLEINMAN O/S
Only In school -

M50B - O/S - K. to 2/S w/ Mother

SY
You don't believe in God, Kleinman?

④⑥⑦⑧⑪

KLEINMAN
That's amazing - That's the third time tonight someone asked me that question.
Believe me, I'd like to. I'd love to.

SY O/S
You need a leap of faith to believe in His existence.

KLEINMAN
Listen, I need a leap of faith to believe in my own existence.

MOM
Whatever is simple for you and me, he makes into a ~~problem in~~ philosophical questions.

KLEINMAN
Can I help it if I have a tragic view of life?

SCRIPT NOTES

Page 56DC
TITLE: WAFP '90
DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
M 50C	1	Snd	inc mqa	:14	37	350	89	MS - Sy PAN to 2/S Kleinman + Mother
	2		comp mqc	:33	m			180° Reverse!! Shoot past Kleinman CR to Sy seated @ table CL. PAN L w/ Kleinman crossing to tea pot, Mother joins him CL for 2/S. Kleinman reacts to voices, PAN R as he crosses off CR, reveal Sy, hold Sy.
	3		inc mqs	:04				
	④		PRINT	:33				
f.s.	⑤		PRINT	:31				
	⑥		PRINT	:32				
f.s.	⑦		PRINT	:35				
f.s.	⑧		PRINT	:35				
					3/29			

3/14/91 56DC

M50 CONTD

M50B 4s K⑥ 2/s w/ Mother

MOM
I'd make him a beautiful chicken dinner on Friday night, he'd feel sorry for the chicken.

KLEINMAN
How did we get into this conversation - what can I say. we live ~~say~~ - in a world where the most wonderful thing a person can wish for their loved one is that they die ~~peacefully~~ in their sleep.

M50C - MS Sy to 2/S K + Mother (4-8)

SY
If I thought there was no God I'd commit suicide.

KLEINMAN
Believe me, I've thought of it. many times -

my brain says, life is meaningless - why go on ~~kill yourself~~ - but my blood always says - live - and I always listen to my blood...

MOM
He listens to his blood. That's his answer. Listen to your brain, that's what it's there for.

Voices.

KLEINMAN
Do you hear something? - they know I'm here...

MOM
Tell my son the fugitive there's a back door.

SY
And believe in God. You'll be happier. Even if He doesn't exist.

CUT TO:

SCRIPT NOTES

Page 56 DD
TITLE: WAFP '90
DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
M51	1	Snd	inc ng	:27	32 to 40 m	285	101	Ext. Street - N Dolly/PAN - 2/S - Kleinman + Carr Start wide on Kleinman rounding corner + running to camera, DOLLY L to R, He spots Vigilantes + ducks, he reacts, PAN R to reveal Carr exiting cafe. PAN L as Carr joins Kleinman for m 2/S - K. runs off. TKS 7-12 - K. does not run off, hold 2/S for added dialogue -
	②		PRINT	:56				
	③		PRINT	:55				
	4		inc nga	:13				
	⑤		PRINT	:55				
	⑥		PRINT	:58		286		
	⑦		PRINT	1:09				
	8		inc nga	:31				
	9		inc nga	1:05				
	10		inc nga	:45				
	⑪		PRINT	1:02		4/11		
	⑫		PRINT	1:00				
W.T.	⑩	(44)	PRINT			4/11	101	Vigilantes yelling

4/10/91

M51- Dolly/PAN
M2/S

WT 1044
Vigilantes

M51

M51 EXT. STREET - N

Kleinman runs, avoids Vigilantes, runs into Carr_

KLEINMAN
Simon Carr, what are you doing here?

② ③ ⑤ ⑥ ⑦ ⑪ ⑫

CARR
I'm part of Nagel's plan.

KLEINMAN
Nagel also has a plan? Everybody has a plan. I'm the only one in town without a plan.

CARR
By the way Kleinman, I ran into Mr. Paulsen before. He's giving me the promotion.

KLEINMAN
He said that?

CARR
Not in those words.

KLEINMAN
What words did he use?

CARR
He said if you ever try to come to work again, he's going to sic his dobermans on you.

WT 1044

Kleinman hears Vigilante voices and runs off.

Added Tks 5+6

CARR O/S
He's over here, over here, etc.

ADDED - TKS 7-12

KLEINMAN
Carr, did you happen to see a young woman with a big hat and a vali e.

CARR
Yes I did with a man and a child

KLEINMAN
Man and a child?

CARR
Yes they were out by the bridge toward the circus.

SCRIPT NOTES

Page 57
TITLE: WAFP '90
DIRECTOR: Woody Allen
DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
WT 101	0		ng				23	Jack - Dialogue
101	1	1	PRINT	:30				
		2	PRINT	:28	12/10			
101	2		PRINT		12/10			Jack - Exit line "When my friend - - - back to Felice's".
33	1	Snd	inc ng	:21	29	110	39	Ext. Church - N
	2		PRINT	1:12	m			TILT DOWN - Wide 2/S - Irmy + Kleinma
	3		PRINT	1:14				
	4		inc ng	:35		111		Start on low Angle crucifix, TILT DOWN to reveal Irmy + Kleinman DOLLY BACK + PAN L to Wide 2/S as they cross to church steps - Irmy gives him money, he enters church thru side door -
	5		inc nga	:20				
	6		inc ngc	:09				
	7		inc nga	:40				
	8		inc nga	:25				
	9		inc ngc	:21		112		
	10		inc nga	:41				
	11		inc ngc	:10				
	12		inc nga	:28	12/28			
	13		PRINT	1:08				

32-master

32 CONTD

JACK

I'm afraid you've never made love with a sword swallower.

CLOWN

I beg your Pardon ~~me~~?

WT 1011 Jack

JACK O/S

She claims she never took money before and if she was acting she should win a prize. True, I put on a heroic performance if I do say so myself. She brought out the stallion in me and when she said she loved every second of it, I believed she was sincere. I think she has a lover who doesn't service her that well -- some poor clown. But I showed her what a good one felt like.

CLOWN

Uhhh -- ahhh -- ahhh ...

WT 1012 Jack

JACK

What's wrong? You look incredulous -- I swear -- The dirtier I got the more she screamed. I gave her the best time she's had in years and I believe she loved it. Not that I have any further urge for her. The difference between lust and love I guess.

JACK

when my friend wakes up, tell him I went back to Felices.

The clown is stunned, speechless, appalled ...

33-Wide 2/S

33 CUT TO: Irmy and Kleinman before a church ready to enter.

EXT CHURCH - N

② ③ ⑬ KLEINMAN

This is crazy. Can't I talk you out of it?

IRMY

No, I don't want it. I want the church to have it. All of it.

KLEINMAN

But seven hundred dollars --

IRMY

I only have six hundred + fifty . .. I had to pay a fine.

33- Wide
2/5

33.

33 CONTD

KLEINMAN
Why should you give it to them?

IRMY
Because I'm ashamed of how I got it.

KLEINMAN
I'm sure you didn't steal it.

IRMY
I slept with someone for it.

KLEINMAN
Oh.

IRMY
Just one person. Does that make me a whore?

KLEINMAN
Well, only by the dictionary defintition.

IRMY
I'm giving it to the church.

KLEINMAN
That's silly. You earned it. I'm sure you didn't do it for fun.

IRMY
No, but you know something, it turned out to be fun.
(she gives him the money)
Here -- take this in for me -- for the poor. Do it for me. I can't bring myself to go in there tonight. Please.

Kleinman tries the front door - it's locked. He tries a side door and enters the church.

SCRIPT NOTES

Page 58
TITLE: WAFP '90
DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
34	1	Snd	compngs	:15	32 m	32	14	Int. Church – N
	②		PRINT	:15				LS - Irving + Kleinman
	3		compngs	:15				They enter CL f.g. +
	④		PRINT	:16				walk away along
	⑤		PRINT	:15				aisle + stop - Irving
	⑥		PRINT	:12				gives Kleinman money.
	⑦		PRINT	:15	11/30			Tks 6 + 7 - No Irving -
34A	①	Snd	PRINT	:45	62 m	32	14	CU - Irving
					11/30			Praying

34-LS-

34 INT. CHURCH - NIGHT

34-

Irmy and Kleinman enter church.

①

④-7

KLEINMAN
I still think you should keep the money.

IRMY
No, I want to give it to the poor.
Would you give it to them for me?

KLEINMAN
Me?

IRMY
I need a moment by myself.

34A-CU Irmy

She goes to do a devotional moment.

①

SCRIPT NOTES

Page 59
TITLE: WAFP '90
DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
34B	1	Snd	inc mg	:05	40 to 32 to 40 M	32	14	Int. Church Office - N Master PAN Start on MCU Kleinman entering office. PAN L to reveal 2/S Priest + Cop @ desk making list. PAN R back to Kleinman back & 2/S, during dialogue, PAN R w/ Priest for 3/S w/ Kleinman who gives him money, PAN L to cop erasing name from list.
	2		inc mg	:10				
	③		PRINT	1:23				
	④		PRINT	1:24		33		
	5		inc mg	:35				
	6		inc mg	:26				
	7		inc mgs	:12				
	⑧		PRINT	1:15				
	⑨		PRINT	1:15				
	10		inc mg	:10				
	11		inc mg	:41				
	⑫		PRINT	1:19	11/30			
R34B	1	Snd	inc mgs	:03	35 M	78	29	Retake - Master Dolly Start on F/S Kleinman approaching from hall, DOLLY R to reveal Priest + Cop @ f.g. table, hold 3/S thru dialogue. Kleinman gives Priest money. Cop erases name from list -
	2		comp mgs	1:20				
	3		inc mgs	:15		79		
	4		inc mgs	:02				
	5		inc mga	1:10				
	⑥		PRINT	1:17				
	⑦		PRINT	1:16				
	⑧		PRINT horns	1:20				
	9		inc mgs	:20				
	10		inc mga	:10				
	⑪		PRINT	1:20				
	12		inc mgs	:20	12/14			
	⑬		PRINT	1:20		80		

SCRIPT NOTES

Page 59 (cont'd)
TITLE: WAFP '90
DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
RR34B	1	Snd	inc mqc	1:09	75 to 30 to 55	221	79	Int. Church Office - N
	2		inc mqs	1:15				C/S. Kleinman to 3/S
	③		PRINT mqs	1:35				Start on Kleinman entering thru door, DOLLY/ZOOM BACK to include Cop + Priest @ table. DOLLY IN closer for MC 3/S. TILT DOWN to table as Cop erases Kleinman's name.
	④		PRINT	1:34				
	5		inc mqa	:10		222		
	⑥		PRINT	1:40	2/14			
	⑦		PRINT	1:32				

34B - Master PAN   R34B - Master Dolly 3/S   RR34B - C/S K to 3/S

34 INT CHURCH OFFICE - NIGHT

③ ④ ⑥ ⑦

PRIEST ⑥ ⑧ ⑬ ⑦ ⑪

Yes?

③ ④ ⑧ ⑨ ⑫

R34B

KLEINMAN

Oh sorry. I didn't mean to interrupt. (Excuse me, is it possible . . .)

RR34B (May I have a word for a moment?)

PRIEST

Can't you see we're busy.

PAN to 2/S

KLEINMAN

Yes, but -- one second . . .

PRIEST

(to cop)

Put Kramer's name on the list. Have you seen some of his sketches and photostudies.

As they lengthen list:

PAN to K

KLEINMAN

Might I just for a moment?

PAN to 2/S

COP ~~BOK~~

Didn't you hear him say we're busy? You're Kleinman, aren't you?

KLEINMAN

Yes.

PRIEST

with a K. (sotto to cop)

Don't forget --

(points out they've forgotten to put him on list)

KLEINMAN

What kind of list you making?

PRIEST

Now we've warned you twice.

KLEINMAN

I just wanted to make a donation.

PRIEST

The poor box is outside (out there) (in front)

KLEINMAN

This won't fit in. (the poor box.)

SCRIPT NOTES

Page 60
TITLE: WAFP '90
DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
								Ext. Church - N
35	①	Snd	PRINT	:30	50	1/9	42	F 2/s - Irmy + Kleinman ZB for Woman
	②		PRINT	:30	to			
	③		PRINT	:31	27			Start on Irmy seated on church steps, Kleinman enters CL, Irmy stands, he joins her for F 2/s, They react CR to Woman + infant - DOLLY IN + ZOOM BACK Wide as woman enters in b.g. CR -
	④		PRINT	:31	m			
	⑤		PRINT	:34				
	6		inc ng	:20				
	7		inc ngs	:10				
	8		comp nga	:31	1/3			
	⑨		PRINT	:34				

34B - Master PAN

R34B - Master Dolly 3/S

BR34B - 45 to 3/S

34 CONTD

COP ~~BOK~~

Kleinman, you want me to take you in?

34.

PAN to K

KLEINMAN

It's just that it's six hundred fifty dollars.

PAN to 2/S

PRIEST

Six hundred fifty dollars?

KLEINMAN

Yes, don't worry, it's not stolen. (I didn't steal it.)

COP BOK

Where'd you get it?

KLEINMAN

A friend asked me to donate it.

COP ~~BOK~~

Where'd he get it?

PRIEST

(to cop)

I don't think we have to pry excessively ... We humbly accept this token from the faithful. I think we know how to show gratitude if a man performs an act of charity.

PAN to Cop

Cop gets it and erases Kleinman's name from list.

PRIEST (contd)

Manna for the poor. Bless you and bless your friend -- you need a receipt?

35 - F 2/S 2B wide

EXT. CHURCH - N

35 CUT TO: Kleinman and Irmy exiting church.

35.

① ② ③ ④ ⑤ ⑨

IRMY

Did you do it?

KLEINMAN

Yeah, I took care of it -

IRMY

I feel so much better now - Are you religious?

SCRIPT NOTES

Page 61
TITLE: WAFP '90
DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
W.T 1021			PRINT		1/3		42	Woman: "Help me, help me, please help me."
35A	1	Snd	inc mqa	:19	48	119	42	Dolly Mother to 3/S
	2		inc mqa	:12	to			Start on MS Mother + infant. DOLLY L w/ her cross to join Irving + Kleinman - They help her sit on church steps, ZOOM IN for MC 3/S - Dialogue -
	3		comp	:45	75			
	4		PRINT	:45	m			
	5		inc mq	:06				
	6		inc mq	:34				
	7		inc mq	:34				
	8		inc mq	:29		'20		
	9		PRINT	:36				
	10		comp mq ending	:36				
	11		inc mqa	:06	1/3			
	12		PRINT	:39				

35 - F 2/5 ZB wide

35 CONTD 35

KLEINMAN

Me? No. You're the second person to ask me about that tonight. The doctor -- may he rest in peace -- wanted to know.

IRMY

Do you ever pray?

KLEINMAN

My people pray in a different language. I never know what I'm saying when I pray. For all I know they could be requesting their own troubles.

35A - Dolly 3/5 ④ ⑨ ⑫

W.T. c021 woman

WOMAN'S VOICE

Help -- help me -- please help me.

They discover a homeless woman with tiny infant.

KLEINMAN

Who is that?

WOMAN

I'm hungry. I need to buy food and milk

Irmy and Kleinman help her to sit on the church steps.

WOMAN (contd)

My husband is dead.

KLEINMAN

You're among friends here, it's okay.

IRMY

Oh goodness.

WOMAN

I'm alone, no family.

35A - Dolly ⓑ 3/5

IRMY
(to Kleinman)
Go back and get some of the money back.

KLEINMAN
What are you talking about? I can't go get the money back, I just gave it to them.

WOMAN
No one to turn to.

IRMY
Just tell them you want half back. Go on.

KLEINMAN
I can't.

IRMY
They use if for the poor don't they?

KLEINMAN
Theoretically they do, yeah, but you know they spend alot of that on costumes and velvet pillows and stuff.

IRMY
Go back and get some of the money.

KLEINMAN
I can't.

WOMAN
Thank you.

IRMY
Go on!

WOMAN
Thank you.

SCRIPT NOTES

Page 62 (cont'd)
TITLE: WAFP '90
DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
								Ext. Eve's House-N
37	1	Snd	comp nga	:26	21 m 1/3	1/20	42	POV - Eve Shoot up @ Eve's unlit window. Hold for o/s dialogue. Light comes on + Eve enters, opens window + yells down CL @ o/s Kleinman
	2		Hold	:23				
	③		PRINT	:21				
37A	①	Snd	PRINT	:08	18 m 1/3	1/21	42	POV - Irving + Kleinman Shoot down @ them. They look up CR @ o/s Eve -
	②		PRINT	:08				

SCRIPT NOTES

Page 62 (cont'd)
TITLE: WAFP '90
DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
R36	1	Snd	comp	:35	60 to 35 m	80	29	Retake - TILT Up - 3/S Start on wad of money on table, TILT Up + DOLLY BACK to 3/S Cop, Kleinman, Priest. Hold dialogue - Cop adds name to list -
	2		comp ng	:24				
	3		inc ng	–				
	4		inc ngs	:12				
	⑤		PRINT	:28				
	6		inc ngs	:10				
	7		inc ngs	:07				
	⑧		PRINT	:30				
	9		inc ngs	:05				
	10		inc ngs	:28				
	11		inc nga	:22		12/14		
	⑫		PRINT	:31				
RR36	1	Snd	inc ng	:24	32 m	222	79	M 3/S - Kleinman, Cop, Priest Hold 3/S as Kleinman takes money - Cop adds his name to list -
	2		comp	:31				
	③		PRINT	:36				
	④		PRINT	:39		2/14		
RR36A	①	MOS	PRINT	:05		318	–	Insert - Money Hold pile of money as Kleinmans hand takes half of it -
	②		PRINT	:13		5/8		

SCRIPT NOTES

Page 62
TITLE: WAFP '90
DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
36	1	Snd	inc nga	:16	32 to	34	14	Int. Church Office - N
	2		inc ngs	-	40			Master PAN
	3		inc ngc	:07	m			
	4		inc ngs	:03				Start on M2/S Priest +
	5		comp	:22				Cop @ desk, PAN to
	6		comp ng mike shadow	:24				MC/S Kleinman then PAN back to 2/S -
	7		comp	:26				
	8		comp ng mike shadow	:25				
	9		inc ng	:13				
bs	(10)		PRINT	:25				
	(11)		PRINT good camera	:29				
	12		inc ng	:21				
	13		inc ngs	:06				
	14		inc ngs	:20				
	15		inc ngs	-				
	16		inc ngs	:22				
	(17)		PRINT	:27				
	18		inc ngs	:10				
	19		inc ngc	:06				
	20		inc nga	:13	11/30			
	(21)		PRINT	:28				
W.T.	(1006)		PRINT		11/30		14	Cop + Priest - Sc 36

Cont'd ←

~~KLEINMAN~~

~~Er -- theoretically yes, but er~~
... ~~a lot of it does go for~~
~~costumes and velvet pillows~~.

~~IRMY~~

~~Should I do it?~~

36-Master PAN

R 36-3/S

RR36-3/S ③ ④

INT CHURCH OFFICE - NIGHT

36 CUT TO: Kleinman before cruel twosome of cop and priest. 36

⑩ ⑪ ⑰ ㉑ ⑤ ⑧ ⑫

PRIEST

So, you'~~re~~ come back, my son. Don't tell me there's more where that came from?

PAN to K no not at all - KLEINMAN

There's a poor, starving, ~~homeless~~ mother outside, no family -- my friend would like her to have half the money so could I have $300 back?

RR36A. Insert Money ① ②

PAN to 2/S

They look at him.

WT1006

COP BOK

(writes)

Kleinman. Is that e-i -- or i-e?

PRIEST

Put a circle around it.

37-POV Eve

EXT EVE'S HOUSE - N

37 CUT TO: Kleinman and Irmy, as Kleinman yells up to Eve, his fiancée. 37.

③

KLEINMAN

Eve ... Eve ... open up, it's Kleinman. Eve ... it's an emergency ... Eve ... it's me ... Max ...

IRMY

This is a bad idea.

Eve finally comes to ~~door~~ window, awakened.

KLEINMAN

No. She's a wonderful girl. Very intelligent. Eve!

EVE

What are you doing here at this hour? Who is this?

~~She keeps them standing at door~~.

37A-POV Irmy + K.

KLEINMAN

Can we come in?

38 ~~They enter~~. ① ②

SCRIPT NOTES

Page 63
TITLE: WAFP '90
DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
37B	1	Snd	inc ngc	:06	75 m	120	42	TILT DOWN + UP - Eve to C 2/s Drury + Kleinman Start shooting up @ Eve @ window, TILT DOWN to C 2/s rear angle Drury + Kleinman in f.g. - TILT back Up to Eve - Hold - She shuts window + exits -
	2		inc nga	:25				
	③		PRINT	:57				
	④		PRINT	1:02				
	⑤		PRINT	1:04	1/3			
R37B	1	Snd	inc ngs	:35	75 m	129	46	Retake - TILT / DOLLY 360° Start on Eve @ window, TILT DOWN to C 2/s rear angle Drury + Kleinman. DOLLY L 360° around them + TILT Up to Eve @ end -
	②		PRINT	1:03				
	③		PRINT	1:00	1/8			

37A- POV Irmy + K.

EVE o/s

What's going on?

KLEINMAN

This is a friend. She needs a place to sleep tonight. I said she could use your sofa.

37B- TILT Eve 0
c 2/s

R37B- TILT Eve DOLLY 360°
c 2/s

② ③

EVE

You did?

③ ④ ⑤

IRMY

We're sorry ... it's much too much of an imposition.

EVE

You dare to wake me out of a deep sleep because some total stranger wants to sleep on my sofa?

KLEINMAN

What stranger? Eve, I'm vouching for her.

IRMY

I apologize, miss.

EVE

Kleinman, have you been drinking?

KLEINMAN

When do I drink?

EVE

Since when is she your firend?

KLEINMAN

Tonight. I met her at police headquarters -- sounds crazy ... they raided the brothel and brought her in. It's not as bad as it sounds, but everybody makes one mistake.

EVE

What are you doing up at this hour?

KLEINMAN

I'm part of a vigilante group trying to catch the maniac.

37B - TILT Eve to C/S

R37B - TILT Dolly to 360

38 CONTD

EVE
By doing what?

KLEINMAN
I don't exactly know.

EVE
Go home, Kleinman, and take your friend with you. You've got some nerve. We'll discuss this tomorrow!
(slams ~~door~~ window)

39 CUT TO: Irmy and Kleinman walking, arriving at some nice spot.

KLEINMAN
The fog is lifting.

IRMY
Yes. You can finally see the stars.

KLEINMAN
Eve is a cold fish. Ok -- I said it.

IRMY
Is it hard for you to admit certain things to yourself?

KLEINMAN
Not tonight it's not. Because I *
feel different. Probably because *
I've never been up at this hour. It's a strange time for me. I find it so odd when the city's sleeping. All the stores are closed. There's no traffic. I'm used to the daily routine. It's like now you can do anything and no one stops you.

IRMY
Yes. It has a very free feeling.

KLEINMAN
That's right. It's like you suddenly realize civilization is all superimposed ... it's all made up ... over wilderness ... I'm not explaining myself well.

SCRIPT NOTES

Page 64
TITLE: WAFP '90
DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
39	1	Snd	inc ng	:39	28	1/3	63	Ext. grand Staircase - N
	②		PRINT	1:09	M			Wide LS - Kleinman + Irmy
	③		PRINT	1:09				Shoot up as staircase as
	④		PRINT	1:07		1/29		they walk down L to R
								and stop at railing -
39A	①	Snd E/S	PRINT	:24	27	1/3	63	Rear Angle - 2/S
					M			
	②		PRINT	:20				Shoot behind Irmy +
	③		PRINT	:22				Kleinman to see sky
	④		PRINT	:20		1/29		+ stars -
	⑤		PRINT	:20				

37B-TILT Eve to C2/S

R37B-TILT-DOLLY 360°

38 CONTD

EVE
By doing what?

KLEINMAN
I don't exactly know.

EVE
Go home, Kleinman, and take your friend with you. You've got some nerve. We'll discuss this tomorrow!
(slams window)

39-LS Kleinman + Irmy

39 EXT. GRAND STAIRCASE - NIGHT
Irmy and Kleinman walking down the steps arriving at a nice spot.

②
③
④

KLEINMAN
Boy, Eve is a cold fish. There I finally said it.

Transcription of 39 Tk4

IRMY
Is it hard for you to admit certain things to yourself?

KLEINMAN
Yes, usually it is - but for some reason tonight I feel very different. Probably because I'm not usually up at this hour. The city is so strange with everyone sleeping. There's no traffic. I'm used to the daily routine. This is odd for me. Got a free feeling. I feel I could run down the street naked and nobody would stop me.

IRMY
I does. It has a really free feeling.

39A-Rear 2/S

KLEINMAN
The fog's actually lifting a tiny bit out there. You can see some stars. Beautiful.

(1-5)

SCRIPT NOTES

Page 65
TITLE: WAFP '90
DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
39B	1	Snd	inc ng	:31	48	1/69	62	C 2/S - Kleinman + Irving
	2		inc nga	:19	m			They're standing at
	3		inc nga	1:10				railing - looking out at
	4		PRINT	2:16				stars -
	5		PRINT	2:21				
	6		inc nga	:18		1/70		
	7		PRINT	2:25				
	8		inc nga	:50				
	9		PRINT	2:36	1/29			
39C	1	Snd	inc ng	:42	48	170	62	Alt. Version
	2		PRINT	2:35	to	171		C 2/S - ZOOM IN to CU's
	3		PRINT	2:33	75			Hold C 2/S - ZOOM IN to
	4		inc ngs	:41	m			CU Kleinman, PAN to
	5		inc nga	:22				CU Irving, PAN L to
	6		inc nga	:50		172		Kleinman, PAN R to Irving -
	7		inc nga	:47				
	8		inc nga	:22				
	9		inc nga	1:25				
	10		inc nga	:20			63	
	11		inc nga	:45				
	12		PRINT	2:36				
	13		inc nga	1:10	1/29	173		

SCRIPT NOTES

Page 65 (cont'd)
TITLE: WAFP '90
DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
R39B	1	Snd	comp mgc	1:25	42 M	181	66	Retake - C2/S - Kleinman + Irmy
	2		inc mga	:25				
	3		inc mgs	:25				Hold C2/S. They stand @ railing -
	④		PRINT	1:37				
	⑤		PRINT	1:28				
	⑥		PRINT	1:38				
	⑦		PRINT	1:40		182		
	8		inc mga	:20			67	Tks 9+10 - Alt dialogue See pg 66A
	⑨		PRINT	1:25				
	⑩		PRINT	1:20	2/1			

39 (cont'd)

39-L/S

39A-Rear 2/S

IRMY

Do you think there's life out there somewhere?

KLEINMAN

Me? no. I have a friend who says there's life on Mars but he's in the hoisery business.

39B-C2/S

39C-C2/S ZI to CU'S

IRMY

It's amazing and it all goes on forever.

Transcription of 39C Tk 12

④ ⑤ ⑦ ⑨

② ③ ⑫

KLEINMAN

Yeah, but how is that possible. When you think about it. It can't really go on forever. Actually eventually it has to be a wall or something. My questions is - what is it doing out there, that's what's so strange. Why is there anything at all, there could just a easily be nothing. Everything would be ... you wouldn't have to think about this at all.

Omit in R39B

R39B-C2/S

IRMY

See that real bright star just over there?

(4-7) ⑨ ⑩

~~KLEINMAN~~

~~That could be a planet~~.

IRMY

For all we know, that star could've disappeared millions of years ago and it would've taken the light from it millions of years to reach us.

Zm In to K.

KLEINMAN

I don't understand. What are you saying? That that star doesn't exist?

IRMY

That it might not exist.

KLEINMAN

You're saying that doesn't exist even though I'm seeing it with my own eyes?

39. (cont'd)

39B-C2/5

39C-C2/5 Zi Ø CU's

R39B C2/5

IRMY

That's right.

KLEINMAN

Well that's a very disquieting thought. When I see something with my own eyes, I like to know for sure that's it's there because otherwise y'know, it could be catastrophic. You could go to sit down on a chair and break your neck. You have to count on things. It's very important. You know who has these thoughts all the time? Schultz, the tailor is a deep thinker. He thinks that it's his theory that nothing is real, that we only exist in a dream that's being dreamed by a dog. ~~It's a very interesting theory. ..a little crazy maybe but...~~

(That's a very unsettling thought.)

PAN Ø Irmy

IRMY

But this is real, isn't it? And beautiful. Just think about it for a minute. We're two strangers and we're out in the night and it's just so peaceful and quiet and suddenly there's a little clearing in the fog...we can see right out there to the stars...Don't you think this moment seems just perfect?

PAN Ø K.

KLEINMAN

Yes, it's perfect but the problem is it passes so quickly and look even now the fog is beginning to roll back in and everything is moving. That's what's so annoying to me Nothing lasts at all, you can't hang on to anything. It's really disgusting in a way.

(No wonder I'm constantly nauseous).

PAN Ø Irmy

IRMY

My father used to say: we're all happy -- If we only knew it.

40 They hear voices and Frisch appears.

R39B - C2/S

9
10

ALTERNATE DIALOGUE

R39B

Transcription of R39B Tk 10

IRMY

What do you think of when you see all these billions of stars.

KLEINMAN

Me? I think, y'know, there's too many stars.. I would prefer it if there were just a few but that the work better.

IRMY

I always think of life and death.

KLEINMAN

You know who always has these deep thoughts is Schultz the tailor. Schultz thinks that nothing at all is real and that we all exist only in the dream of a dog.

IRMY

This is real though, isn't it? And so beautiful. Just think about this for a minute, that we're two strangers and we're out in the night and everything is just so peaceful and quiet and suddenly there's a little break in the fog and we can see right out there to the stars. Don't you think this moment seems just perfect?

KLEINMAN

I do but the problem is that it passes so quickly. Everything's always over so fast, it's in motion all the time. Everything's moving, moving. You know what I mean? It's no wonder that I'm constantly nauseous because...

IRMY

My father used to say, we're all happy if only we knew it.

SCRIPT NOTES

Page 67
TITLE: WAFP '90
DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
40	1	Snd	inc mqa	:22	40	1, 4	64	Master - Start on Frisch, he walks up steps to camera to join Kleinman for 2/S. PAN R w/ Frisch + DOLLYIN as he looks up 2nd stairway Kleinman joins for 2/S - Frisch approaches fig. then turns + threatens Kleinman w/ knife, Irmy joins for 3/S -
	2		inc mqa	:14	D			
	③		PRINT	1:17	50 mm			
	4		inc mqa	:25				
	⑤		PRINT	1:22				
	⑥		PRINT mike shadow @ start?,	1:21				
	⑦		PRINT good camera	1:14	1/30	1/75		

39B-C2/S

C2/S
39C-CU'S

40-Master ③⑤⑥⑦

R39B-C2/S

FRISCH
Ah, Kleinman -- we've been looking all over for you.

KLEINMAN
I been wandering around in the fog. I want to know what Hacker wants me to do.

FRISCH
Hacker's dead.

KLEINMAN
What? The killer got Hacker?

FRISCH
Hacker wasn't murdered by the maniac.

KLEINMAN
Who then?

FRISCH
It was someone from the other faction.

KLEINMAN
What other faction? Since when are there factions?

FRISCH
A lot of people have their own ideas about how to achieve results. Naturally there's tension ... Miller formed his own group.

KLEINMAN
But so quickly it escalates (becomes) (to) violence?

FRISCH
Hacker asked for it. He was stubborn and hot-headed, despite the fact his plan wasn't working.

KLEINMAN
You sound like you didn't agree with him either.

FRISCH
I'm with Vogel's group.

KLEINMAN
Who's Vogel - There's a third group?

SCRIPT NOTES

Page 68
TITLE: WAFP '90
DIRECTOR: Woody Allen
DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
41	1	Snd	inc mq	:20	40	1/75	64	Master Dolly
	2		inc mq	:12	to			Shoot up @ John, Emil,
	3		inc mqa	:10	35			Hank + Al as they
	4		comp	:41	m			walk down steps,
	5		inc mqa	:10				Kleinman enters CR +
	6		inc mqa	:12				joins them, PAN R to
	⑦		PRINT	:45				Frisch in fg. for his
	⑧		PRINT	:48	1/30			line, PAN L back to group +
								DOLLY L as they come
								down remaining steps -
								They threaten Kleinman -
R41	1	Snd	inc mqa	:12	60	1/80	66	Retake - Master PAN
	②		PRINT	:42	to			Start on 4/S - John, Emil,
	③		PRINT	:39	50			Hank, Al approaching
	④		PRINT	:41	m			down steps. PAN R w/
								them to join Kleinman,
					2/1			Frisch + Irving. Hold group.
								They react CR to o/s
								procession -

40-Master

FRISCH
I told you, there's disagreement
on how to handle things.

KLEINMAN
But that's exactly what ~~you~~ we don't need
~~is~~ disagreement. We should be pulling
together-

FRISCH
Don't lecture us, Kleinman.
Are you with us or against us?

KLEINMAN
I don't have enough facts to
choose.

FRISCH
(knife to Kleinman's
throat)
Now listen, Kleinman -- lives
are at stake. You have to make
a choice.

IRMY
You can't threaten Kleinman -- don't *
take that from him.

KLEINMAN
Oh, she's starting already ... go away

FRISCH
Who's this?

KLEINMAN
41-Master Dolly
She swallows swords for a living.

41 The remnants of Hacker's group enter.

~~B~~41-Master PAN

② ③ ④

⑦ ⑧

JOHN
There you are, Kleinman. Where
the hell have you been?

KLEINMAN
Me? Where have you been? You woke me up -
Hacker's dead now -

AL
You wandered off just when we
needed you.

KLEINMAN
No one said a word.

FRISCH
Kleinman's joining our faction.
From now on he's with us -

SCRIPT NOTES

Page 69

TITLE: WAFP '90
DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
42	1	Snd	comp	:15	35 mm	176	65	High Wide - Spiro + group Shoot down stairway as Spiro + group come thru archway + walk up steps to landing.
	②		PRINT	:16				
	③		PRINT	:14				
	④		PRINT	:16				
	5		comp nga	:13				
	⑥		PRINT	:16	1/31			
42A	1	Snd	inc ng	:08	50 to 75 mm	176	65	Low Angle - Vigilante group Shoot up @ group, they look down CL @ o/s Spiro + group, DOLLY/ZOOM IN closer + PAN R to see Jimmy DOLLY BACK as Hank + Frisch lead Kleinman down steps to camera + off CL/f.g.
	2		inc nga	:16				
	3		inc nga	:16				
	4		inc nga	:15		177		
	⑤		PRINT inc	:50				
	⑥		PRINT	:55				
	⑦		PRINT	:52	1/31			
42B	1	Snd	comp	:44	40 to 75 mm	176	65	DOLLY/ZOOM IN - Spiro + group Start on MS Spiro, Ass't + group, DOLLY/ZOOM IN closer. They look up CR @ o/s Vigilantes - DOLLY/ZI to CU Spiro sniffing -
	②		PRINT	:39				
	③		PRINT	:40	1/31			
W.T. 1027			PRINT		2/1		66	Crowd babble
W.T. 1036			comp ngs				77	Al: "I've heard of him ..." (w/ more urgency -)
1037			PRINT (repeated)	:05	2/13			

41-Master Dolly

R41 Master PAN

JOHN
Is that true, Kleinman?

KLEINMAN
I think our best chance is if we
cooperate.

HANK
Are you with them or us?

KLEINMAN
Look, how can I choose when I
don't know the alternatives?
Is one apples, is one pears,
are they both tangerines?

EMIL
Let's kill him now before he gives
everything away.

KLEINMAN
Gives everything away! You're all
insane! I don't know anything!
Meanwhile we stand around arguing
and the real enemy is out there
killing. Soon he won't have to
because we'll wind up doing all
his killing for him.

42-High wide Spiro + group ②③④⑥

42 At this point, a procession comes up steps . It is
Spiro the mystic, surrounded by acolytes. They all stop
and look. Spiro's assistant speaks:

42A-Low Angle Vigilantes ⑤⑥⑦

42B - Spiro + group Dolly/21

ASSISTANT
The murderer! He believes he's
located the guilty party! ② ③

W.T. 1027 Crowd

Fight stops, buzzing, ad libs of "Who's that?"

Enter Hans Spiro with strange air about him.

COP FRANK
It's Spiro, the great clairvoyant.

W.T. 1037 Al

AL
I've heard of him. He's solved a lot
~~number~~ of important cases. They
say all he needs is something to
sniff or feel.

EMIL
That's right. He solved some
kidnappings.

SCRIPT NOTES

Page 70
TITLE: WAFP '90
DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
42C	①	Snd	PRINT 4X	:03	75 m 1/30	1/7 6	65	CU - Cop Frank He looks up CR @ o/s Irving -
42D	1 2 ③ ④ ⑤	Snd	comp inc mga PRINT PRINT PRINT	:58 :04 :56 :57 :56	32 to 60 m 1/30	1/7	65	Master PAN - DOLLY Start Wide on Spiro + group, DOLLY L + PAN R as he joins Kleinman + others - Spiro sniffs - DOLLY/ ZOOM IN TO C 2/S Spiro + Kleinman, Al clos[illegible] in for C 3/S -
R42D	① ② ③	Snd	PRINT PRINT (Mike shadow?) PRINT	:20 :17 :20	32 m 2/13	20 8	77	Retake - MC/S - Feature Spiro + Kleinman Hold Spiro + group, Men push Kleinman in CR. Spiro circles Kleinman + sniffs, Kleinman explains -

See pg 70A

42A - Low A - Vigilante group

42B - Dolly/21 - Spiro + group

WT L027

ASSISTANT

Mr. Spiro is on the verge of revealing the killer. ~~Please clear the way~~.

Spiro, working his way, sniffing . . . whispers to Ass't -

ASSISTANT (contd)

Mr. Spiro wishes to sniff you.

KLEINMAN

Me?

ASSISTANT

Yes.

KLEINMAN

What for?

ASSISTANT

It's enough he wishes it.

IRMY

No, Don't let him do it.

AL

Who are you?

~~KLEINMAN~~

~~Leave her alone~~.

42C - CU cop Frank

①

COP FRANK

Weren't you booked on prostitution charges earlier tonight? (Hey wasn't that woman booked on prostitution - - - tonight?)

The men laugh as Spiro sniffs.

KLEINMAN

I don't want to be sniffed.

EMIL

What have you got to hide?

42D - Master

KLEINMAN

I don't want to be sniffed -

③ ④ ⑤

COP FRANK

Take all the time you want - sniff away -

Spiro sniffs; Kleinman is uncomfortable.

R42D R42D - MC/S Spiro + Kleinman R42D

①
②
③

KLEINMAN
I don't want to be sniffed, why should I be sniffed.

COP
Stand still. Go ahead, sniff away.

Spiro circles Kleinman, sniffing.

KLEINMAN
Who is he to.....why should.... who is he to sniff me. I never liked sniffers. It's probably cheese. I changed the traps in my room tonight.

AL
Frightened Kleinman?

KLEINMAN
No, why should I be frightened. I just don't like to be sniffed by a .....

SCRIPT NOTES

Page 71
TITLE: WAFP '90
DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
42E	①	Snd	PRINT	:03	75	17	65	M 3/S - Irving, Emil, John
	②		PRINT	:04	mm	8		They look down CL
			2X		1/31			@ o/s Kleinman -
42F	①	Snd	PRINT	:35	75	17	66	C U - Kleinman Zoom Bk
	②		PRINT	:33	⓪	9		to MS Spiro + group.
	③		PRINT	:39	45 mm			Spiro sniffs out glass,
					7/1			cop takes glass from Kleinman's inner pocket.

42D-master

42 CONTD

KLEINMAN

No, this is crazy!

FRISCH

Quiet!

Spiro sniffs all around Kleinman's head.

KLEINMAN

You know what he's smelling probably, because I have camphor on my jacket so that's all that it is. I keep my my jacket in my closet so when he sniffs then there'll be camphor on the jacket. So you get that funny smell. I'm sorry. I don't want to be sniffed any more. This is crazy. It makes me nervous.

AL

Frightened Kleinman?

KLEINMAN

Do you want to be sniffed? Y'know...

Spiro continues intensely.

42E - M 3/S Irmy Emil John

① ②

IRMY

This in unfair. Kleinman, stand up for your rights.

42F - CU-Kleinman to MS group

① ② ③

KLEINMAN

I know what he's sniffing. It's salad dressing. It's salad dressing. I spilled salad dressing on myself this evening. My landlady cooks for me so she made me a nice salad with a little whitefish. She makes a beautiful whitefish. I can't have meat...

FRISCH

Shut up.

42 Cont'd

42F · CO · K to MS group

SPIRO
This man has something in his pocket.

ASSISTANT
Mr Spiro has done it again!

KLEINMAN
What are you talking about?

SPIRO
Look in his pocket.

KLEINMAN
I have nothing, there's nothing.

FRISCH
Check his inside pocket.

Kleinman stutters. The Policeman removes the sherry glass from his inside pocket.

COP FRANK
This was stolen from Police Headquarters
earlier tonight. This is stolen property
from Police Headquarters.

KLEINMAN
I carry a glass with me. I get thirsty.
I like to have....occasionally, I'll....

SCRIPT NOTES

Page 72
TITLE: WAFP '90
DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
42G	①	Snd	PRINT	:05	75	17	66	CU - Eric PAN to CU
	②		PRINT	:05	m	9		Weiser
								They look CL @ o/s
					2/1			Kleinman -
42H	1	Snd	inc ng	:02	29	17	66	MC/S - group Feature Kleinma
	2		inc ng	:10	to	9		Shoot behind Spiro to
	3		comp	:29	37			Kleinman + others.
	④		PRINT	:30	m			Ass't turns into CU +
	⑤		PRINT	:30				exits CL - Eric crosses f.g.
	6		inc ng	:14				Emil walks down
	⑦		PRINT	:26				steps in b.g. + joins group
	⑧		PRINT	:28	2/1			
42J	①	Snd	PRINT focus?	:07	75	17	66	ECU - Spiro
	2		inc ngc	:04	m	9		TILT DOWN as he kneels.
	③		PRINT	:07				
	④		PRINT	:08	2/1			
	⑤		PRINT	:09				
W.T.	(1028)		PRINT		2/1		66	crowd babble for 42G,H

~~Policeman removes a glass from his pocket.~~ *

~~COP FRANK~~
~~This was stolen from police headquarters tonight.~~

42G - CU Eric & CU Weiser

ERIC
(calling to distance)
Hey -- here! We've trapped him!

W.T. 1028 Babble

①
②

~~IRMY~~
~~(as a few others enlarge group)~~
~~He's innocent -- This man is a fraud.~~

WEISER
Why'd you do it, Kleinman? You killed the doctor.

42H MC/S to K. group

KLEINMAN
Do what? You're going to believe this guy from smelling me?

④ ⑦
⑤ ⑧

ASSISTANT
Mr. Spiro's uncanny power has never failed him yet.

KLEINMAN
Why would I kill the doctor? The man removed my gall bladder. I mean with my consent.

ERIC
Don't expect him to make sense. *

~~HENRY~~ *
~~His mind is warped.~~ *

EMIL
That's how it is with a psychopath. They can be logical on every point except one -- their weakness. Their point of insanity.

AL
And Kleinman's always so damn logical.

KLEINMAN
This is a joke, right? Look -- we're all thinking, reasoning individuals ...

COP
Tell us how you got the glass -

42J - ECU Spiro
①
(3-5)

SPIRO
(dropping to knees)
Once again I thank the Lord for the special gift he has seen fit to bestow on me.

SCRIPT NOTES

Page 73
TITLE: WAFP '90
DIRECTOR: Woody Allen
DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
42K	1	Snd	inc nga	:09	42 m	180	66	2/S - John + Irmy PAN to group
	2		comp	:20				Shoot up steps to John + Irmy as they walk down, PAN L w/ them 180° to reveal Kleinman, Spiro + group. Kleinman protests + blows pepper in their faces + runs off CR, others follow -
	③		PRINT	:21	2/1			
	④		PRINT	:21				
42L	①	Snd	PRINT	:18	28 m	180	66	Wide PAN - Vigilantes Chase Kleinman
	2		inc ngc	:03				Start as Kleinman runs up steps to camera, Vigilantes follow, PAN R as they run up 2nd flight + away into fog, PAN L back to Irmy watching -
	③		PRINT	:25	2/1			
W.T. (10 35)			PRINT 4X		2/13		77	group reacts to pepper "where'd he get that pepper -"

SCRIPT NOTES

Page 73
TITLE: WAFP '90
DIRECTOR: Woody Allen
DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
43	1	Snd	Hold	:11	37 m	204	75	Ext. Bridge Fence - N MS - Dolly - Kleinman DOLLY L to R w/ Kleinman running along fence - He exits CR - TK 4 - DOLLY w/ Kleinman then PAN L to see Vigilantes approaching, they run off CR f.g. -
	②		PRINT	:08				
	3		inc ngc	:09				
	④		PRINT	:15	2/11			
w.T. .103	4		PRINT	:12	2/11		75	Kleinman running then Vigilantes running -
44	①	Snd	PRINT	:30	45 m	129	46	Ext. Street - N LS to MS - Irmy PAN to Killer Start on LS Irmy approaching into MS, DOLLY BACK w/ her She exits CL, PAN R to reveal LS killer standing in silhouette in alley -
	2		comp ng papers	:30				
	③		PRINT	:30	1/8			
45	1	Snd	comp nga	:29	32 to 55 m	122	43	Ext. Alma's Shop - N MCU - Kleinman Enters Start on MCU Kleinman knocking on door - Lights go on, Alma peeks thru shade + opens door, Kleinman enters, DOLLY R + ZOOM IN to end on C/S Alma inside looking CL @ o/s Kleinman -
	②		PRINT	:20				
	③		PRINT	:20				
	④		PRINT	:22	1/4			

42K- PAN John, Irmy to group

③ ④

JOHN

I say we make an example of him.
Who's got a rope?

General assent. Someone has a rope.

IRMY

You can't do this! Kleinman,
defend yourself!

KLEINMAN

I didn't do anything

WEISER

How do you plead, Kleinman?

KLEINMAN

Not guilty. I did nothing in my
life to deserve any trouble --
if anything I deserve a bonus.

WT 1035
crowd

Crowd says, "Let's get him." Kleinman blows pepper on them -- runs. "Where'd he get that pepper?"

42L-PAN
K + Vigilantes
① ③

They pursue.

43 - Dolly
Kleinman
② ④

W.T. 1034
footsteps

EXT BRIDGE FENCE - NIGHT

43 We play this pursuit with a ~~NUMBER OF CUTS~~ where he eludes them and runs.

44- DOLLY/PAN
Irmy to Killer
① ③

EXT STREET - NIGHT

44 CUT TO: Irmy walking alone. She is lost. Feet stalking her.

EXT ALMA'S SHOP + HOUSE - N

45 Eventually Kleinman makes his way to someone's house. Knocks on door.

KLEINMAN

open up, its Max, open up - - -

CUT TO: Woman, who admits him.

45-MCU
Kleinman + A
Dolly to A

② ③ ④

ALMA

Who is it?

KLEINMAN

Max. Max ... Max ...

ALMA

Max?

46 She opens door and stares at him.

KLEINMAN

I have to come in. They're
after me.

ALMA

Max ...

KLEINMAN

Stop staring at me, I'm not
a ghost - - - not yet - - - they want
to kill me.

SCRIPT NOTES

Page 74
TITLE: WAFP '90
DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
46	1	Snd	comp nga	1:15	32 m	122	43	Int. Alma's Shop - N Master PAN - 2/S - Start on MCU Kleinman looking CR @ o/s Alma - PANR w/ Kleinman to lower shades, Alma joins for 2/S - PANR w/ Alma to back room losing Kleinman then PANL w/ her into hallway, she exits CL -
	2		comp ngs	1:05				
	③		PRINT	1:00				
	④		PRINT	1:04				
	5		inc ng	:50				
	6		inc nga	:26		123		
	7		comp ngs	1:00				
	⑧		PRINT	1:04				
	⑨		PRINT	1:00	1/4			

"I know I didn't show up" omitted in TKS 8+9 - See W.T. 1022

45- MCU K to A.

46- Master PAN 2/S

③ ④ ⑧ ⑨

ALMA

Who?

KLEINMAN

There's A mob.

ALMA

And you dare to come here?

KLEINMAN

what can I do? I'm running for my life - I saw your place -

ALMA

Whatever they think about you, I'm sure you're guilty of it.

KLEINMAN

Am I the kind to commit murder? Alma -- it's me ... Max ...

ALMA

I never wanted to lay eyes on you again.

KLEINMAN

I know, I did a bad thing ... but time sometimes heals. It's been years ...

ALMA

The more I thought about it the more I wanted you dead, dismembered, cut in little pieces and thrown to the dogs.

KLEINMAN

Hmm ... I see you've given the matter a lot of specific thought.

ALMA

You're the worst scum and I won't rest till you fry in hell.

KLEINMAN

Can I stay here tonight?

ALMA

How could you do it? To leave me standing at the altar -- in front of family and friends ... humiliated and weeping.

SCRIPT NOTES

Page 75

TITLE: WAFP '90
DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
WT 1022			PRINT		1/4		43	Kleinman: "I know. I didnt show up ..."
46A	1	Snd	PRINT	1:55	33 to 42 to 40 m	124	44	Master PAN Start on Alma in kitchen/bedroom looking for pills. PAN L to Kleinman in outer room, pulling down shades. PAN R back to Alma then PAN L w/ her cross to Kleinman, PAN L w/ Kleinman, he enters Dining room to join Alma for 2/s, they approach for c 2/s - Alma pushes him into outer room, PAN R - She shoves him out of door -
	2		inc mg	1:15				
	3		inc mgc	:12		125		
	4		inc mgc	:37				
	5		inc mga	:17				
	6		PRINT	1:42				
	7		PRINT	1:45				
	8		PRINT (good camera)	1:45				
	9		inc mgc	1:00				
	10		PRINT	1:42		126		
	TKS 7-10 - Alma loads gun -							

46-Master PAN·2/S

W.T. 1022 Kleinman

KLEINMAN
I know, I didn't show up ... I tried to explain ... Y'know there's two sides to every story.

ALMA
What two sides!? Do you deny we were to be married and you made an idiot of me before everyone?

46A-Master PAN

① ⑥ ⑦ ⑧ ⑩

KLEINMAN
I was nervous. I was a little drunk. I was unsure -

ALMA
Unsure?

KLEINMAN
It was your idea to get married -

ALMA
But it was your idea to get me pregnant -

PAN L

KLEINMAN
But it was an hysterical pregnancy. You weren't really pregnant.

ALMA
So what.

KLEINMAN
Keep quiet... I'm trying to hide.

PAN R

ALMA
We looked everywhere ... my father, my mother, my brothers ... where could he be? We saw him here before the ceremony ... true, he was drinking.

KLEINMAN
I know exactly what you're going to say.

ALMA
While everybody's walking around puzzled and muttering, sensing my discomfort ... he's discovered naked in a broom closet making love with my sister.

46A' Master PAN

46 CONTD 46.

Transcription of Tk 10

KLEINMAN

Jesus, I thought I explained that to you.

ALMA

What kind of explanation could you possibly have!? You're naked in the closet with my sister..!

KLEINMAN

Look at this, after all these years she still holds that against me. I told you...I liked you ...I liked you alot... but I didn't love you... I thought you were pregnant and I was trying to do the honorable thing.

ALMA

The honorable thing!? To desert me at the altar and make love to my younger sister naked in a broom closet is the honorable thing?

KLEINMAN

I promise you, we had your best interests at heart.

ALMA

I want you dead -- and her.

KLEINMAN

Don't say that. You sister loves you. She always loved you. She worshipped..she thought you were a goddess. She sang your praises, I promise you, till the moment I shipped her pants off..

ALMA

Get out of here!

KLEINMAN

Alma, Alma - say what you want about me, but not Trudy, not your sister because I convinced her to do it, she didn't want to. I convinced her, I promised I'd get her steaks.

SCRIPT NOTES

Page 77
TITLE: WAFP '90
DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
47	1	Snd	inc mg	1:05	40 to 75 to 50 mm 1/9	13, 132	47	Ext. Street/Courtyard-N Master Dolly-2/S- Start on LS Irmy approaching, DOLLY L w/ her as she rounds corner + runs into courtyard. Clown grabs her. They argue + struggle - DOLLY IN closer, DOLLY R+L + ZOOM IN for CU'S. DOLLY BACK + PAN L as they cross away + disappear around corner -
	2		comp	1:35				
	③		PRINT	1:32				
	④		PRINT	1:35				
	5		Hold	1:33				
	⑥		PRINT	1:30				

47. Master Dolly 3/5

IRMY
Stop it! Stop it! I was drunk,
I was miserable ...

CLOWN
(strangling her)
I hate you ... I hate you ... I'll
kill you! ... I wish we'd never met.
Come home.

IRMY
I never want to see you again!

CLOWN
He was young and handsome.

IRMY
Yes.

CLOWN
And you enjoyed yourself. Was
he a better lover than me?

IRMY
He treated me romantically.

CLOWN
But he felt nothing -- it was
just lust -- pure lust!

IRMY
I don't care to talk about it.

CLOWN
No, I'm sure you'd like to forget
it. Where's the money?

IRMY
I gave it to charity.

CLOWN
You're joking.

*
*
*
*
*
*
*
*
*

SCRIPT NOTES

Page 79
TITLE: WAFP '90
DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
								Ext. Street -N
48	1	Snd	comp mqa	2:45	30 to	133	48	Master - PAN/DOLLY · 2/S to 3/S
	2		comp mqc	3:14	45			start on dead woman's legs, TILT Up to M 2/S clown + Irving reacting, DOLLY R as clown looks @ woman, Irving enters f.g. PAN L w/ clown walkaway and when he returns w/ baby, Irving joins for C 3/S, PAN R w/ Clown walkaway and return - She hands him baby, TILT Down as he puts baby on ground, Irving gets money from woman, picks up baby, TILT Up to CU Clown, PAN to CU Irving, DOLLY R for C 3/S as they look @ baby.
	3		comp mqa	2:52	to			
	4		comp mqa	2:57	75 m	134		
	⑤		PRINT	3:10				
	⑥		PRINT	3:00				
	7		inc mqa	:40		135		
	⑧		PRINT	3:03				
	⑨		PRINT	3:15				
	10		inc mqc	–		136		
	⑪		PRINT	3:07	1/10			
	⑫		PRINT	3:03				

47 CONTD

47- Master Dolly 2/5

IRMY
You don't think I'm worth seven hundred dollars?

CLOWN
There's no whore in the world worth seven hundred dollars, especially an amateur whore like you.

They fight. Suddenly they hear a scream.

CLOWN (contd)
What was that?

IRMY
I'm scared.

CLOWN
Don't get panicky.

IRMY
Hold me.

CLOWN
I'll protect you ... it is rather scary ...

48- Master

48 They slip around corner or up alley and eventually discover a dead woman -- the woman from the church.

⑤ ⑥ ⑧ ⑨ ⑪ ⑫

CLOWN (contd)
Ohmigod!

48, master

IRMY

What?

CLOWN

It's gruesome.

TILT UP

IRMY

(seeing body)
Uhhhhh!

CLOWN

Quiet! He can't be far.

IRMY

my god!

He holds her.

CLOWN

Be still.

DOLLY R

IRMY

I hear footsteps ...

CLOWN

Quiet ... quiet ... they're
getting fainter ... quick ...
let's get out of here ...

They hear the cries of an infant.

IRMY

Wait -- listen ...

They hear cries, search, find baby, newborn ...

IRMY (contd)

That woman -- The same woman .. I talked to her earlier —
We gave her some money - She had a baby.

DOLLY IN

CLOWN (he hands her baby)

It's too horrible to think about.

IRMY

Poor baby, We'll have to keep the baby.

CLOWN

What are you talking about?

IRMY

She has no one.

CLOWN

What about the father?

48- Master

IRMY
There is none.

CLOWN
How do you know?

IRMY
I know who the woman was. There's no father ... no family ... she was alone.

CLOWN
We can't keep a baby.

PAN

IRMY o/s
Why not? You want to just leave her in the gutter?

CLOWN
No -- but ...

IRMY o/s
But what? She needs parents.

CLOWN
Yes, but ...

IRMY o/s
Stop yes butting and no butting -- I wanted to have a baby Now god has dropped one in my lap.

CLOWN
We have no money.

IRMY
Look, come here, hold her
(He puts baby on ground.)
Don't put her on the ground

IRMY
(knowledgeably goes to victim's pocket)
~~No~~ -- look -- here's three hundred dollars.

CLOWN
It's not legal ... We have to give her over to the orphanage.

PAN

IRMY
You know how they treat them in the orphanage. This child needs love and care ... a mother and a father.

CLOWN o/s
It's out of the question.

IRMY
I'm taking her.

PAN

SCRIPT NOTES

Page 82

TITLE: WAFP '90

DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma

SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
49	1	Snd	inc nga	:03	49	1	44	Ext. Brothel - N
	2		comp	:42	to	26		F/S - PAN group to C/S Kleinman
	③		PRINT	:35	30			PAN L w/Vigilante group w/
	4		inc ngc	:06	m			flashlights searching, they
	5		comp last man late	:40				exit CL, Kleinman enters
	⑥		PRINT	:36	1/7			CL f.g. PAN R as he
								comes thru gate + crosses
								to Brothel door -
W.T.	(1033)		PAINT		2/11		75	Vigilantes walking on brick surface + talking -
								Int. Brothel - N
50	1	Snd	comp ngc	:53	29	48	19	Master Dolly/PAN -
	2		inc ng	:14	to			Start Wide as Hilda
	3		comp	:54	38			brings Kleinman into room.
	4		inc ng	:30	m			PAN R + DOLLY BACK w/
	5		comp nga	:56				Hilda's cross to kitchen
	⑥		PRINT	:50				revealing Jack @ table -
	7		inc ng	:16				PAN L + DOLLY IN w/
	⑧		PRINT	:50				Jack to Living Room, to
	9		inc ngc	:05				join Jenny + Dorry for
	⑩		PRINT	1:00	12/6	49		3/S - Lucy crosses off CL f.g.

48-master

CLOWN

Put her back where you found her
... We'll inform the police.
Help! Help!

IRMY o/s

Quiet- The killer could be
lurking. You don't have to,
but I'm going to raise this baby.

DOLLY

CLOWN

Oh, god ...
(looks at kid)
She's so tiny ...

IRMY

She's pretty.

CLOWN

I didn't say she wasn't pretty.

IRMY

~~Come, Paul~~ -- *

CLOWN

This is madness -- madness --
She is beautiful ... Oh, god ...
oh ...

49- F/S Men to C/S Kleinman

③
⑥

WT1033 Vigilantes

EXT BROTHEL- NIGHT

49 CUT TO: Kleinman, who, avoiding men looking for him, quickly is forced to seek succor in the whorehouse.

50 He enters embarrassed and tense, guilty. 50.

50 master

INT BROTHEL- NIGHT

The whores are all there enjoying themselves with Jack, who has returned and is drinking.

Ad libs of "come in, relax, have a drink, etc."

⑥
⑧
⑩

KLEINMAN

I'm sorry -- I just wanted to
rest I
didn't mean to interrupt.

JENNY

C'mon in. You're welcome,
It's late, it's just us - What's your name?

KLEINMAN

Kleinman, Max Kleinman -

HILDA

Kleinman - Sit right down here. We'll get
you a drink Mr Kleinman -

JENNY

Jack in there ... he's one of our regulars -

SCRIPT NOTES

Page 83
TITLE: WAFP '90
DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
50A	1	Snd	comp	:55	52 to	49	19	c/s Jack to C 3/s Start on Jack looking CL @ o/s Jenny, DOLLYL around behind sofa +PAN w/ Jack's cross. Jack sits on sofa w/ Dorry + Jenny, hold side angle C 3/s - They look CL @ o/s Kleinman -
	2		Hold	:56	40			
	3		Hold	:55	to			
	4		inc mga	:17	52			
See	5		inc mgs	:12	m			
Retake	⑥		PRINT	:56				
	⑦		PRINT	1:00				
	⑧		PRINT good camera	1:02	12/6			

50-mas

JACK

I find this atmosphere alot more stimulating than the university -

HILDA

As long as we do the stimulating.

(much laughter)

JACK

I was just pointing out to these lovely ladies the metaphors of perversion.

JENNY

My goodness -- all these big words ...

DORRY

The chief magistrate likes to be tied up. Hand and foot. He pays me.

JACK

Exactly my point. Take away his freedom and he becomes blissful, delighted -- sexually aroused. He's frightened of that freedom.

DORRY +LUCY

Frightened of what?

JACK

Who knows? Whatever his impulses are -- power -- lust -- murder.

DORRY

There are laws against murder, or haven't you heard?

50A -c/s Jack to C3/S

JACK

Maybe certain people obey only their own laws.

⑥ ⑦ ⑧

JENNY

Is that what they teach you at the university? To be superior?

JACK

You yourself brought up Farkas the merchant. He pays you to use him as a footstool. He gets down on his hands + knees and you all put your feet on him.

JENNY

Somebody's got to do it.

HILDA

Let me tell you, it's not just a footstool. Sometimes he wants to be a cushion.

SCRIPT NOTES

Page 84
TITLE: WAFP '90
DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
50B	1	Snd	inc ng	:20	40	50	19	C/S Kleinman to 3/S Jenny, Jack, Dorry
	2		comp foam?	1:20	to			Start on C/S Kleinman looking CR @ o/s Jack. DOLLY/ZOOM BACK as he stands + crosses to join Jenny, Jack + Dorry (who are seated on couch) for 4/S. DOLLY IN to 3/S losing Kleinman –
	3		inc ng	:10	29			
	4		inc.	:30	½			
	5		inc	:55				
	6		comp	1:15				
	7		comp	1:15				
	8		inc ng	:10				
	9		Hold	1:04				
	10		comp	:59		51		
	⑪		PRINT	1:02				
	12		inc ng	:18			20	
	13		inc ng	:09				
See	14		inc nga	:11				
Retake	15		inc ng	:17				
	16		inc ng	1:00				
	⑰		PRINT	1:04				
	0S 18		inc nga	–				
	⑲		PRINT	1:17				
	20		inc ng	:57		52		
	21		inc nga	1:05				
	22		inc nga	:33	12/6			
	㉓		PRINT	1:15				

50A- c/s Ja to c3/s

JACK

But can't you see, despite all his success in business and his model family, he's happiest really as an object -- a "thing" with no responsibility, and of course no pain.

JENNY

I'm sure this is not what you learn in your Humanities.

JACK (sits)

No, we learn facts -- nothing *
but facts. Logic and mathematics *
and how to become depressed. *

DORRY

Your problem is you don't believe in anything.

JACK

Spoken by a true whore who believes *
only in cash.

DORRY

Better a false god than no god at all.

50B- c/s Kleinman to 3/s

JACK

Here's a thoughtful looking man. What is your view on divine matters?

(11) (17)

KLEINMAN

Pardon me?

(19) (23)

JACK

I'm asking you if you believe in God.

KLEINMAN

That's the third time tonight I've been asked that. I'd like to -- believe me -- I'd be much happier.

[exact same question]

JACK

But you can't. You doubt His existence and you can't make the leap of faith necessary.

KLEINMAN

Listen, I have to make a leap of faith to believe in my own existence.

[necessary]

SCRIPT NOTES

Page 85

TITLE: WAFP '90

DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma

SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
W.T	1007		PRINT	12/6			20	Jack: "Stop it!"
50C	1	Snd	comp	:16	49	52	20	CU - Hilda to CU Lucy
	2		inc mqa	:17	m			Start on CU Hilda
	3		PRINT	:16				for her line, DOLLY/PAN
	4		PRINT	:16				to CU Lucy. They look
See	5		PRINT	:16				CR @ o/s Jack -
Retake	6		inc mq	:14				
	7		PRINT	:13				
	8		PRINT	:15	12/6			
50D	1	Snd	inc mqc	:02	30	53	21	Master
	2		comp mqs	1:19	m			Start on 3/s Jenny, Jack,
	3		Hold	1:22				Dorry. TILT Up as Jack
	4		inc mqs	:25				stands, looks CL @ o/s Lucy.
	5		Hold	1:15				Kleinman crosses to big. CL.
	6		Hold	1:15				Jack turns away to K. Dorry
	7		PRINT	1:29				joins Kleinman, then
See	8		PRINT	1:27		54		walk away into hallway.
Retake	9		comp mqs	1:25				Jack turns to camera, Jenny
	10		PRINT	1:27	12/7			stands CL + joins Jack
	11		PRINT	1:25				for C 2/S -
								Tks 1-6 - Kleinman not miked on walk away.

50B - c/s Kleinm
to 3/S

JACK
All right, do you ever envision
your own death?

KLEINMAN
~~My death~~? Why do we have to *
discuss -- *

JACK
(angrily)
We're talking about the three *
great questions -- God, death, *
and immortality. *

KLEINMAN
I think about it once in
a while -
~~I see it~~ -- in the future -- like *
a journey -- and at the end of *
the long train ride -- it's over. *

JACK
Oh stop that --

WJ 1007
Jack

KLEINMAN
At the end, loved ones gathered *
around my bed -- expiring - *

JACK
Now! -- It can happen now -- no
warning -- a slit throat, a wire
around the neck -- not then --
there's no journey ...

50C - CU - Hilda to
CU Lucy

HILDA
When I go I want to die in my
sleep without ever knowing.

③④⑤⑦⑧

JACK
Some world when the nicest gift *
you can wish for someone you *
really care for is that they *
die in their sleep. *

50D - Master

⑦⑧⑩⑪

LUCY
That's why you have to live your
life like there is a God. Otherwise,
it's too awful.

JACK
Exactly wrong! You live your life
as if there is no God. The trick
is to understand that and to still *
try and make it count. *

500-master

LUCY
If I thought your way I'd kill myself.

JACK
I've thought of it, believe me. There've been times my brain said why not? There's no point to anything. But somehow my blood always said, "live -- live" ... and I always listen to my blood. How about you, Kleinman?

KLEINMAN
I listen to my blood too and right now it's telling me to change the subject.

DORRY
(taking him by hand to other room)
C'mon ~~Let's go~~, honey. I know what's going through your blood.

KLEINMAN
Why ~~not~~? For a few minutes - it was my birthday recently and I got so depressed ~~it made me so uncomfortable~~ -- may as well live it up while I can ... *
I got very few presents -

They go.

JACK
Sex as a distraction. Why not? Everything else is.

JENNY
You're in a peculiar mood. I think you haven't gotten that little circus performer out of your mind.

JACK
Isn't that odd? A moment's chance encounter -- a business transaction with a total stranger -- we hardly spoke -- and tonight I feel I've lost something.

SCRIPT NOTES

Retakes

Page 86A
TITLE: WAFP '90
DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
RS0A	1	Snd	comp blockd	:22	52 to 40 m	73	27	Retake C/S Jack to C 3/S Start on Jack looking CL @ o/s Jenny, DOLLY L behind couch as he stands, crosses around table + sits between Jenny + Dolly on couch, hold C 3/S. Side Ang 6 - NOTE: Shot starts as he stands. Dialogue overlapped @ start -
	②		PRINT	:21				
	③		PRINT	:22				
	④		PRINT	:22				
	⑤		PRINT	:27				
	⑥		PRINT	:27				
	⑦		PRINT	:30	12/13			
RS0B	1	Snd	inc nga	:40	60 to 38 m	73	27	MS - Kleinman PAN to 2/S w/ Hilda Start on MS Kleinman seated in chair looking CR @ o/s Jack. Hold dialogue, o/s Hilda offers drink. PAN L w/ Kleinman to join Hilda @ kitchen doorway. She pours drink. Jenny crosses in CR, DOLLY IN for 2/S Jenny + Hilda losing Kleinman -
	2		inc ng	:45				
	3		inc ng	:15				
	④		PRINT	:47				
	5		inc ng	:40				
	6		inc nga	:15		74		
	7		inc nga	:15				
	⑧		PRINT	:50				
	⑨		PRINT	:49				
	⑩		PRINT	:52	12/13			
	⑪		PRINT	:46				

*
*
*
*
*
*
*
*

R50A - c/s Jack Dorry to c 3/s

(2-7)

JACK

No, we learn facts -- nothing but facts. Logic and mathematics and how to become depressed.

DORRY

Your problem is you don't believe in anything.

JACK

Spoken by a true whore who believes only in cash.

DORRY

Better a false god than no god at all.

R50B - MS - Kleinman to 2/S.

JACK

Here's a thoughtful looking man. What is your view on divine matters?

(4) (8-11)

KLEINMAN

~~Pardon~~ Me?

JACK

I'm asking you if you believe in God.

KLEINMAN

That's incredible - That's the third time tonight I've been asked that exact same question I'd love to ~~say~~ yes believe me -- I'd be much happier.

JACK

But you can't. KLEINMAN I can't You doubt His existence and you can't make the leap of faith necessary.

KLEINMAN

Listen, I can't make a leap of faith necessary to believe in my own existence.

SCRIPT NOTES

Page 86B

TITLE: WAFP '90

DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma

SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
W.T. (1015)			PRINT		12/13		27	Hilda: "Here's your drink Kleinman -"
RJOC	1	Snd	comp	:57	38	74	27	Master Start on 2/S Jack + Dorry on couch, they look CL @ o/s Kleinman - Lucy crosses f.g. - Kleinman enters CL, Dorry stands + takes him o/6 CR, PAN R w/ them + pick up Jenny entering CR. DOLLY IN as she sits on couch next to Jack, hold 2/S -
	2		inc ng	:08	@			
	3		comp	1:08	35			
	4		inc ng	:46	ng			
	5		inc ng	:22		75		
	6		inc ng	:31				
	7		inc ng	:29				
	8		Hold	1:25				
	9		comp ngs	1:25			28	
	10		Hold	1:25				
	11		inc nga	:30				
	12		Hold	1:30				
	13		inc ng	:15		76		
	14		comp nga	1:30				
	15		comp nga	1:30				
lated 15 in error →	16		Hold.	1:37				
	17		Hold	1:34				
	(18)		PRINT	1:33				
	(19)		PRINT	1:35	12/13	77		
	(20)		PRINT	1:32				

R50 MS-1 2/5

WTW15: Hilda

50 CONTD

HILDA

Here's your drink, Kleinman -

JACK

It's fine to make jokes untill *
the moment your facing death. *

KLEINMAN

This is so morbid -

Thats the future -- Why are we *
discussing the future? *

JACK *

It is?

~~DORRY~~

~~And I still say if the worst is true~~ *
~~and we're really all alone its still~~ *
~~better to pretend~~. *

JENNY

The trick is to have as much wine *
as many men and as many laughs as *
you can untill they carry you out *
in a pine box - - and then don't *
go easily. *

HILDA

When I go I want to die in my
sleep without ever knowing.

R50C - Master

JACK

Some world when the nicest gift
you can wish for someone you
really care for is that they die
in their sleep.

(18)
(19)
(20)

LUCY

If I thought there was nothing except *
this. I'd kill myself. *

SCRIPT NOTES

Page 86B (cont'd)
TITLE: WAFP '90
DIRECTOR: Woody Allen
DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
RR50C	1	Snd	Hold	1:12	38	201	75	2nd Retake Master Start on 2/s Jack + Dorry seated on couch, Lucy crosses f.g. R&L. PAN L to Kleinman entering CL - Dorry joins Kleinman DOLLY BACK + PAN R as she takes him off CR, pick up Jenny entering CR, she sits on arm of couch w/ Jack, DOLLY IN closer -
	②		PRINT	1:20	to			
	3		inc mqc	:20	32			
	4		inc mqs	:38	to 45			
	5		inc mqa	:31	m			
	6		comp	1:16				
	7		comp	1:16				
	8		comp	1:24				
	⑨		PRINT	1:24				
	⑩		PRINT	1:28				
	11		inc	:41				
	⑫		PRINT	1:28	2/11			
	⑬		PRINT	1:25				

R50B MS, K 2/5

WT1015: Hilda

50 CONTD

HILDA
Here's your drink, Kleinman -

JACK
It's fine to make jokes untill the moment your facing death. *

This is so morbid -

KLEINMAN
Thats the future -- Why are we discussing the future? *

JACK
It is? *

~~DORRY~~
~~And I still say if the worst is true and we're really all alone its still better to pretend.~~ *

JENNY
The trick is to have as much wine as many men and as many laughs as you can untill they carry you out in a pine box - - and then don't go easily. *

HILDA
When I go I want to die in my sleep without ever knowing.

R50C - Master ⑱ ⑲ ⑳

RR50C - Master ② ⑨ ⑩ ⑫ ⑬

JACK
Some world when the nicest gift you can wish for someone you really care for is that they die in their sleep.

LUCY
If I thought there was nothing except this. I'd kill myself. *

R50C-Master

*
*

JACK

I've thought of it many times believe me. There've been times my brain said why not? There's no point to anything. But somehow my blood always said, "live -- ~~live~~ keep living ... and I always listen to my blood. How about you, Kleinman?

KLEINMAN

Me? I listen to my blood too and right now it's telling me to change the subject.

DORRY

(taking him by hand
to other room)

C'mon, honey. I know what's running ~~going~~ through your blood.

KLEINMAN

Me? Really? I think I need a woman.

They go.

JENNY

Enjoy yourself, Kleinman.

JACK

Sex as a distraction. Why not? Everything else is.

JENNY

You're in a peculiar mood. I think you haven't gotten that little circus performer out of your mind.

JACK

Isn't that odd? A moment's chance encounter -- a business transaction with a total stranger -- we hardly spoke -- and tonight I feel I've lost something.

CUT TO:

RR50C Master

50 CONTD

JACK
I've thought of it, believe me. There've been times my brain said why not? There's no point to anything. But somehow my blood always said, "live -- live"" ... and I always listen to my blood. How about you, Kleinman?

KLEINMAN
I know how I feel about all this. I just can't find words to put it in - Maybe, if I get a little drunk, I'll dance it for you - *

DORRY
(taking him by the hand)
Let's go honey. I know what's on your mind. Let's go up to the bedroom.

KLEINMAN
I've never paid for sex. in my life - *

DORRY *
You just think you haven't. *

They go.

JENNY
Enjoy yourself Kleinman -
You're in a peculiar mood. That little circus performer - you still haven't gotten ~~her~~ ~~little circus performer~~ out of your mind.

JACK
Isn't that odd? A moment's chance encounter -- a business transaction with a total stranger -- we hardly spoke -- and tonight I feel I've lost something.

SCRIPT NOTES

Page 86 DF
TITLE: WAFP '90
DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
RRM51	1	Snd	compmga	1:22	32	317	112	Ext. Town Street - N
	2		PRINT	1:19	to 36			Master Dolly - 2/S Kleinman + Carr
	3		PRINT	1:25	to	318		
	4		PRINT	1:20	40 M			Kleinman runs to camera rounding corner DOLLY R. He stops @ corner, spots Vigilantes running in b.g., hides then spots Carr, PAN R to reveal Carr exiting cafe, PAN L as he joins Kleinman for 2/S - He pulls gun - They argue. Kleinman grabs gun, runs away + throws gun -
	5		PRINT (best cam.)	1:30	5/8			
WT 10	50		PRINT		5/8		112	Carr yelling -

5/6/91 86DF

RRM51 - Master Dolly 2/S

RRM51 EXT. TOWN STREET - N

Shot of Kleinman running, meets Carr. (Reshoot exactly the same.) Carr! KLEINMAN

②
③
④
⑤

CARR
So - we meet again - but this time under different circumstances.

KLEINMAN
What do you mean?

CARR
You're a wanted man.

KLEINMAN
Carr, I've been guilty of many things in my life - [including putting a dead rat in your desk drawer - that was me - it was a joke] - but not murder.

omit Tks 2+3

CARR
I'm making a citizen's arrest.
(takes out pistol)

KLEINMAN
Carr - you're not even a citizen - you were born abroad.

CARR
Oh semantics. By the way Kleinman, I ran into Mr. Paulsen - he said he's giving me the promotion -

KLEINMAN
He said that?

CARR
Not in exactly those words.

KLEINMAN
Well what words did he use?

CARR (cringing
He said your a slimy vermin, more suited to extermination than life on this planet. But I don't think he meant it personally.

KLEINMAN
Carr, look at the facts.

RRM51 Master ·2/5

RRM51 CONTD

CARR
Facts? Your interpretation of the facts or mine -

KLEINMAN
(grabs gun + runs then tosses it away)

CARR
Help! ~~get~~ Kleinman - come quickly - (etc)

W.T. 1050

Kleinman knocks gun away - runs.

SCRIPT NOTES

Page 86.E
TITLE: WAFP '90
DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
51	1	Snd	inc ng	:20	45 to 35 m	59	22	Int Dorry's Bedroom - N Master PAN - Start on candle, PAN R + ZOOM BACK to reveal 2/S Kleinman + Dorry in bed, hold them dialogue, PAN R on door knock to Jenny @ door, hold MS Jenny -
	2		inc ngc	:05				
	3		inc nga	:06				
	4		inc ng	:18.				
	5		comp nga	:52				
	6		comp nga	:55				
	⑦		PRINT	:57				
fs	⑧		PRINT	:50				
	⑨		PRINT	:58	12/7			
	⑩		PRINT	:58				
51A	1	Snd	inc ngs	:33	22 m.	59 60	22	Wide Master Wider version of above but start on Kleinman + Dorry in bed, PAN to Jenny @ door.
	②		PRINT	:55				
	3		comp ngc	:53				
	④		PRINT	:55				
	5		inc ng	:17				
	⑥		PRINT	1:04	12/7			
R51	1	Snd	comp nga	:50	50 to 27 to 50 to 75 m	77	28	Retake Master Dolly/Zoom - Start on MC/S Kleinman in bed, DOLLY L + ZOOM BACK around end of bed for Wide 2/S w/ Dorry CR - ZOOM IN closer, SWISH PAN R + ZOOM IN to Jenny @ door.
	②		PRINT	:47				
	3		inc nga	:13				
	④		PRINT	:35				
	⑤		PRINT	:44				
See dialogue pg 86F	⑥		PRINT	:42	12/13			

51-Master PAN (7-10)

51A-Wide Master ② ④ ⑥

86E

INT DORRY'S BEDROOM - N

51 CUT in bed with Dorry and Kleinman. He's agitated. 51,

I'm so ashamed - **KLEINMAN**

This never happened to me before. You have to believe me. I usually have no trouble ...

DORRY

Don't you like me?

It's not that - **KLEINMAN**

It was that conversation. Whenever that subject comes up -- Did you ever read a book called The Trial?

DORRY

I got no time to read. I spend too much time on my work -

KLEINMAN

When the hero is killed at the end, his last words are, "like a dog." ~~It~~ isn't like a dog. Because we don't die like dogs because dogs aren't conscious of the fact they have to die -- see what I mean? Dogs don't know -- makes all the difference --

ad libbed each take different

86F

R51-Master
②④⑤⑥

R51 INT. BROTHEL BEDROOM - NIGHT

R51.

Transcription of R51 Tk6

KLEINMAN
I'm so sorry. This never happened to me before. I swear. I never had any trouble.

DORRY
Don't you like me honey? No?
You don't like me?

KLEINMAN
I'm so embarassed. I don't know what to say. Y'know I never have any trouble at all. Y'know, it was that stupid conversation that was going on in the other room. I can't deal with that. When I see myself dying, I see it at the end of a long journey in the future. Many, many years in the future. When I'm eighty of ninety and I'm home and it's peaceful. I'm surrounded by loved ones and they're sort of weeping andI'm quietly expiring. I don't see it as anything...

DORRY
Honey,you gonna be able to get it up or not?

JENNY
(knocks and enters)
Kleinman, some men are looking for you.
We don't want any trouble here.

SCRIPT NOTES

Page 86G
TITLE: WAFP '90
DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
RRS1	1	Snd	inc nga	:25	40	203	73	Int. Brothel Bedroom - N
	2		inc nga	:22	to 45			Dollypn. 2/S Kleinman + Dorry PAN to Jenny
	③		PRINT	:30	m			
	④		PRINT ? ngs.	:26				Start on Wide Shot
	5		inc ngs	:02				Kleinman in bed - DOLLY IN
	6		inc nga	:06				as Dorry enters CL +
	⑦		PRINT	:29				lies on bed next to him,
	8		inc ngc	:08				for MCZ/S. PAN R to
	⑨		PRINT	:32	2/11			reveal Jenny @ open door.
	⑩		PRINT	:30				
RRS1A	①	Snd	PRINT	:15	45	222	79	Zoom IN - CU - Kleinman
	2		inc ng	:15	to. 75			Shoot past Dorry CR, ZI
	3		inc ng	:02	m			to CU Kleinman for
	4		inc ng	:15				"Queen of Austria" joke -
	⑤		PRINT	:16				He looks up CR @ O/S
	⑥		PRINT	:15				Jenny @ door -
f.s.	⑦		PRINT	:14		223		

RR51- Dolly In
2/S
PAN to
Jenny

③④⑦⑨⑩

RR51 INT. BROTHEL BEDROOM - NIGHT

KLEINMAN
I'm sorry, I don't know what happened. I never have any trouble, believe me, I swear.

DORRY
What's the matter, honey. Don't you like me?

KLEINMAN
No, no, no, it isn't that. It was that conversation we were all having downstairs, that subject.

DORRY
Maybe we should try a new position.

KLEINMAN
No, no this position is fine, really. I've used this position many, many times. It's always worked very effectively for me sometimes within a matter of seconds.

RR51A-21
CU Kleinman

①⑤⑥⑦

KLEINMAN
No this position is fine, Ive used it many times, once with the Queen of Austria. Of course it was just a photograph but it went very well-

There's a knock at the door.

JENNY
(At door)
Kleinman, some men are here looking for you. We can't have any trouble.

KLEINMAN
Is there another way out?

JENNY
Up the roof, go hurry, go!

RR51- Dolly In
2/S
PAN to
Jenny

③④⑦⑨⑩

RR51 INT. BROTHEL BEDROOM - NIGHT

KLEINMAN
I'm sorry, I don't know what happened. I never have any trouble, believe me, I swear.

DORRY
What's the matter, honey. Don't you like me?

KLEINMAN
No, no, no, it isn't that. It was that conversation we were all having downstairs, that subject.

DORRY
Maybe we should try a new position.

KLEINMAN
No, no this position is fine, really. I've used this position many, many times. It's always worked very effectively for me sometimes within a matter of seconds.

RR51A - 21
CU Kleinman

①⑤⑥⑦

KLEINMAN
No this position is fine, I ve used it many times, once with the queen of Austria. Of course it was just a photograph but it went very well-

There's a knock at the door.

JENNY
(At door)
Kleinman, some men are here looking for you. We can't have any trouble.

KLEINMAN
Is there another way out?

JENNY
Up the roof, go hurry, go!

51-Master PAN

51A-Wide Master

51 CONTD

DORRY
Hey honey, can you get it up or not?

Jenny enters in huff.

JENNY
There are some men looking for you, Kleinman. I don't want any trouble here.

KLEINMAN
(escaping)
Oh Christ -- is there a way out?

JENNY
Out the roof ... What are you guilty of?

KLEINMAN
Not what they say.

52 And he runs out, FOLLOW him up on roof and we do a near miss with the rooftops, the men after him, getting stuck on the clock but finally he escapes.

53 CUT TO: Circus grounds. Perhaps a foreshadowing CUT TO maniac, lurking.

54 CUT: Inside barn, tent or caravan. A few cronies surround the couple with the new baby.

CLOWN
Isn't she beautiful?

Each one is playing or trying to get a response. Ad libs of "Milk -- more milk." "She just had milk." "Don't hold her that way."

BEAR LADY *
Can I hold her? *

CLOWN
Be careful.

IRMY
At first he didn't want her ...
now look at him.

MAGICIAN
The future. Let's hope she's the next step in evolution.

SCRIPT NOTES

Page 86G
TITLE: WAFP '90
DIRECTOR: Woody Allen
DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
RR51	1	Snd	inc nga	:25	40 to	203	75	Int. Brothel Bedroom - N Dolly In. 2/S Kleinman + Dorry PAN to Jenny Start on Wide Shot Kleinman in bed - DOLLY IN as Dorry enters CL + lies on bed next to him, for MC2/S. PAN R to reveal Jenny @ open door.
	2		inc nga	:22	45			
	③		PRINT	:30	m			
	④		PRINT ? ngs.	:26				
	5		inc ngs	:02				
	6		inc nga	:06				
	⑦		PRINT	:29				
	8		inc ngc	:08				
	⑨		PRINT	:32	2/11			
	⑩		PRINT	:30				

RR51 - Dollyin
2/S
PAN to
Jenny

③④⑦⑨⑩

RR51 INT. BROTHEL BEDROOM - NIGHT

KLEINMAN
I'm sorry, I don't know what
happened. I never have any
trouble, believe me, I swear.

DORRY
What's the matter, honey. Don't
you like me?

KLEINMAN
No, no, no, it isn't that. It was
that conversation we were all
having downstairs, that subject.

DORRY
Maybe we should try a new position.

KLEINMAN
No, no this position is fine, really.
I've used this position many, many times.
It's always worked very effectively for
me sometimes within a matter of seconds.

There's a knock at the door.

JENNY
(At door)
Kleinman, some men are here looking
for you. We can't have any trouble.

KLEINMAN
Is there another way out?

JENNY
Up the roof, go hurry, go!

SCRIPT NOTES

Page 87

TITLE: WAFP '90

DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma

SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
54	1	Snd	inc mgs	:05	24	183	68	Ext. Circus Caravans - N
	2		comp mgc	:40	to			Master Dolly - Admiring Baby
	3		comp mga	:40	32			Start Wide on Circus group
	④		PRINT	:38	to			around caravan steps -
	5		inc mga	:37	75 m			DOLLY R + ZOOM IN to Irmy
	6		inc mga	:21				@ back door, ZOOM IN +
	7		inc mg	:39				TILT DOWN to CU gypsy -
	⑧		PRINT	:40				
	⑨		PRINT	:37	2/4			
	⑩		PRINT	:40				

SCRIPT NOTES

Page 87(cont'd)
TITLE: WAFP '90
DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
R54	1	Snd	inc ng	:12	28	190	70	Ext. Circus Caravans - N
	2		comp	:25	〃			LS - Circus group
	3		comp crying	:36				Hold group seated on
	4		inc nga	:25				steps outside caravan
	⑤		PRINT	:25				admiring baby -
	⑥		PRINT	:24				
	⑦		PRINT	:23				
	8		inc nga	:30				
	⑨		PRINT crying	:24	2/6			TK9 - Baby crying

51-Master PAN

51A-wide Master

DORRY
Hey honey, can you get it up or not?

Jenny enters in huff.

JENNY
There are some men looking for you, Kleinman. I don't want any trouble here.

KLEINMAN
(escaping)
Oh Christ -- is there a way out?

JENNY
Out the roof ... What are you guilty of?

KLEINMAN
Not what they say.

~~52 And he runs out, FOLLOW him up on roof and we do a near miss with the rooftops, the men after him, getting stuck on the clock but finally he escapes.~~

53 CUT TO: Circus grounds. Perhaps a foreshadowing CUT TO maniac, lurking.

EXT CARAVAN-NIGHT

R54-LS group

54 CUT: ~~Outside~~ Inside ~~barn~~, ~~tent or~~ caravan. A few cronies surround the couple with the new baby.

54-Master Dolly

⑤ ⑥ ⑦ ⑨

CLOWN
Isn't she beautiful?

Each one is playing or trying to get a response. Ad libs of "Milk -- more milk." "She just had milk." "Don't hold her that way."

MAGICIAN
When I see such beauty, I think of Darwin -

④ ⑧ ⑨ ⑩

BEAR LADY *
Can I hold her? *

CLOWN
Be careful.

IRMY
At first he didn't want her ... now look at him.

MAGICIAN
The future. Let's hope she's the next step in evolution.

SCRIPT NOTES

Page 88
TITLE: WAFP '90
DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
R54A	1 2 ③ ④ ⑤ ⑥ ⑦	Snd	inc nga inc ng PRINT PRINT PRINT PRINT PRINT	:16 :06 :17 :10 :12 :12 :15	50 to 65 m 2/6	1 9 1	71	MS - Irving @ door TILT DOWN to CU gypsy looking @ her cards -
W.T. (1031)			PRINT		2/6		70	Baby crying + others
W.T. (1032)			PRINT		2/6		70	circus group - reacting to baby crying -

← cont'd

SCRIPT NOTES

Page 88 (cont'd)
TITLE: WAFP '90
DIRECTOR: Woody Allen
DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
55	1	Snd	inc MQS	:35	50	184	68	Int/Ext Caravan-N Master PAN Start inside caravan on Irmy @ window, PAN L to side window as she reacts to "Psst", see Kleinman outside, PAN R w/her to open side of Caravan to see circus group outside + on steps, Kleinman comes around + enters CL + joins group - Irmy in fig. introduces Kleinman, he looks @ baby, drops coins, Magician goes off CR -
	②		PRINT	1:45	to			
	③		PRINT	1:54	25 mm			
					2/4			
W.T.	(1029)		PRINT				68	Irmy: "Who's that?" Sc55
W.T.	(1030)		PRINT				68	group reacting to baby Sc55
R55	1	Snd	inc	:30	50	191	71	Retake of Sc55
	2		inc	:42	to			
	③		PRINT	1:56	32			
	④		PRINT	1:49	mm	192		

54-master Dolly

R54-LS group

CLOWN
She'll put us all to shame --
she'll do astounding feats.

JUGGLER
Meanwhile we're evolving toward
extinction. Like the dinosaurs.

CLOWN
What is he talking about?
We've crawled out of the sea
to become Mozart and Goethe.

BEAR LADY
He's right, the future belongs
to her.

R54A- MS Irmy to CU gypsy

(3-7)

w.T. 1031
Baby crying

w.T 1032
group

IRMY
(to gypsy)
~~What do you say~~? What do the cards say?

GYPSY
I see health and happiness.
Good fortune is about to pay
~~her~~ a visit -- in an unlikely
disguise.

55-Master PAN

R55-Master PAN

KLEINMAN O/S

Tap on window or whatever. Psst! Psst

w.T. 1030
group

②
③

③
④

w.T 1029
Irmy

IRMY
(amidst ad libs)
Who's ~~that~~?

55 Kleinman enters.

IRMY,
Kleinman! you're all
right ...

KLEINMAN
They're chasing me.
I ran from the town.

Ad libs of, "Who's he?," etc.

IRMY
Come around. Come +
to ~~him~~ us - Straight around

IRMY
Everyone, this is Kleinman I told you about him ...
he's the one falsely accused.

KLEINMAN
The town's gone crazy. The fear, there's
~~so much~~ fear it has become
a ~~great~~ sickness. ~~Nice people~~
~~who used to be friends are~~ --

GYPSY
It's fear that makes the world
go 'round. We're all a sorry,
frightened lot.

55-Master PAN

R55-Master PAN

MAGICIAN

Stop with your sour philosophy.

CLOWN

I agree. Always spieling out such gloom. People are wonderful once you get them laughing. Meet our new daughter. Only months old.

KLEINMAN

You didnt say you had a daughter?

IRMY

Yes, We haven't even named her yet.

CLOWN

She's a blank slate.

KLEINMAN

Congratulations, I didnt know you had a family -

IRMY

This is Paul

Y~~es,~~ really This is our family too. Willie; ~~Krone~~, Greta, the trainer of the dancing bear.

MAGICIAN

I'm Almstead the magician.

KLEINMAN

You I know. Him I know -

IRMY

Yes. You have a great admirer in Kleinman.

KLEINMAN

I used to do a little magic myself. when I was younger. Nothing comparable to you. I mostly practice all day long in my room. I close the door + practice -

MAGICIAN

And yet marvelous technique is not the answer. The important factor is the ability to create drama and weave a tale. Illusion is what separates the artists from the mere mechanics. (amateur)

SCRIPT NOTES

Page 90
TITLE: WAFP '90
DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
55A	1	Snd	inc mgs		50	1 86	69	MCU - Juggler He reacts CR to o/s Magician -
	2		inc mg		M			
	③		PRINT					
	4		comp					
	⑤		PRINT (repeated)					
	⑥		PRINT (repeated)		2/5			
55 B	1	Snd	inc mga	:11	48	1 85	69	Master - Floating Candle Shoot behind Magician to group as he makes gesture revealing floating candle. Kleinman, steps forward to admire candle - DOLLY IN behind Bear Lady as she crosses away. Juggler crosses f.g. Magician joins Bear Lady + Dwarf for 3/5 -
	2		inc mga	:23	M			
	3		inc mga	:20				
	4		inc mga	:02				
	fs 5		comp	:35				
	⑥		PRINT	:36				
	7		inc mga	:20				
	⑧		PRINT	:36				
	⑨		PRINT	:40	2/5			

55' master PAN

R55' master PAN

KLEINMAN
(rolls coins + drops them)
I used to be able to - - -

MAGICIAN
That's a beginning. As it happens, I'm looking for ~~a~~ helper. A behind the scenes assistant with some know-how.

KLEINMAN
~~I'm afraid~~ Those days are over for me - My life took another turn -

KLEINMAN
A trick. The gypsy has my coins -

MAGICIAN
55B- ~~Master~~ Perhaps if I could demonstrate something for you -

55A- MCU Juggler
③⑤⑥

JUGGLER
Not another dumb trick.

He shows him a wonderful impromptu trick. He floats a candle.

⑥
⑧
⑨

KLEINMAN
It's fantastic I know how it's done and yet I can't see anything.

MAGICIAN
Mirrors -- as you know -- and shadows -- Almstead and his magic mirrors.

BEAR LADY
Your mirrors didn't serve you very well in Prague when the whole audience saw the hidden wires.

They laugh.

MAGICIAN
She teases me, but when her dancing bear got loose and ate the mayor's Siamese cat ...

They laugh, ad lib.

BEAR LADY (crosses away)
No jokes about my bear. I feel so bad since Baby died. His cage looks so sad and empty.

JUGGLER
You still have the black one.

SCRIPT NOTES

Page 91

TITLE: WAFP '90

DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma

SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
55C	1	Snd	comp	:22	70	185	69	C 2/s - Irving + Clown
	2		comp	:22	M			PAN R to MC 2/s
	③		PRINT	:22				Bearlady + Dwarf-
	4		comp	:23				
	⑤		PRINT	:20				
	6		inc nga	:19	2/5			
	⑦		PRINT	:22				

55B-master

MAGICIAN (joins B.L.)

Yes, but sex was better with *
the brown one. *

(laughter)

55C - C 2/s Irmy + Clown to MC2/s B.L. + Dwarf

③⑤⑦ IRMY

The funniest was when they shot Willie out of the cannon and he missed the net and landed in the third row.

PAN

DWARF

Thank goodness I landed on a fat woman.

JUGGLER O/S

Yes, and you squeezed her breasts as you got up ... don't think I didn't see it.

They laugh.

KLEINMAN O/S

It sounds like you all have great fun.

BEAR LADY

Oh sure ... it's a million laughs ... very little work and we all get rich.

IRMY O/S

Oh, we complain about it all the time, but it's not the worst way to live.

DWARF

For me it's one of the only ways to live.

~~CLOWN~~

~~(baby)~~

~~Look -- she's smiling.~~

~~IRMY~~

~~It's probably just an upset stomach.~~

~~CLOWN~~

~~No, she's dreaming of something.~~

SCRIPT NOTES

Page 91A

TITLE: WAFP '90

DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma

SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
ARR55		Snd			40 to 60 m	257	91	Ext. Circus grounds - N F/S to MS - Killer's Shadow Hold F/S shadow behind circus banner, DOLLY/ZOOM IN to MS - He takes wire out of pocket. Tks 3+4 - Takes rope out during DOLLY IN -
	1		comp	:16				
	②		PRINT	:12				
	3		comp nga	:10				
	④		PRINT	:10				
					4/2			
RR55	1	Snd	inc ngc	–	60 to 32 to 36 m	252	90	Int. Irving's Caravan - N Master - Irving + clown Baby Start on CU Irving getting cup from shelf. PAN R + ZOOM BACK as she joins clown who's seated near window holding baby. DOLLY IN closer. She takes baby, PAN L w/ her to dresser ~~then~~ PAN R w/ her return + DOLLY L, she gives baby to clown - Hold C 2/S -
	2		inc ngs	:25				
	③		PRINT	1:37				
	4		inc ngc	–				
	⑤		PRINT	1:35				
See Retake X55					4/1			

ARR55 – Shadow ② ④

ARR55 EXT. CIRCUS GROUNDS - N

The Killer's shadow looming behind a circus banner.

RR55 INT. CARAVAN - N

RR55 - Master

Clown, baby and Irmy. He's totally taken with the baby.

③ ⑤

CLOWN

Hurry up with the milk.

IRMY

I'm coming, don't overfeed her -

PAN R

CLOWN

Look at her - those eyes - she's so beautiful... be careful - her fingers are so tiny... she's smiling... she smiled at me... did you see that?

IRMY

She's the future.

CLOWN

I want her to go to school... she's not going to be a travelling gypsy like us...

IRMY

Can I hold her just a second?

Dolly dn

CLOWN

(passing her awkwardly)

Don't squeeze so hard. What she needs is a brother or sister - it's not good to be raised alone... We have to have a baby.

IRMY

Another baby?

PAN L

CLOWN O/S

A single child is not good... she'll be lonely... we should start working on a second child... I'll speak to Danzig about dropping out when your pregnant.

IRMY

But we have one baby - they're a lot of work.

CLOWN O/S

She needs someone to grow up with. I want us to have a child.

IRMY

How will we manage?

PAN R

SCRIPT NOTES

Page 91B

TITLE: WAFP '90 — DIR OF PHOTOG: Carlo DiPalma

DIRECTOR: Woody Allen — SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
								Master - Kleinman, Irving, clown, Baby
RR55A	①	Snd	PRINT	:47	28	35	90	Start on door as Kleinman enters, Irving enters CR for 2/S - PAN R w/ them to join clown + baby, Hold M 3/S - Kleinman is seated CL next to clown, Irving seated CR.
	②		PRINT	:41	"	3		
	③		PRINT	:44	4/1			
See Retake X55A								

9 1B

RR55' master

RR55 CONTD

CLOWN
Other people work and have families.

IRMY
We're not like other people. We're artists. With talent comes responsibility.

CLOWN
Your're not still mad at me... we'll settle someplace - she needs a home where she can go to school.

RR55A - Master 3/5

They embrace - a knock at the door.

① ② ③

IRMY
Come in.

5

Kleinman comes through the door - out of breath.

KLEINMAN
My God, they're chasing me.

IRMY
Kleinman, you're all right.

KLEINMAN
I've been running away from everybody.

IRMY
I was so worried about you. Listen, come in. This is Paul. This is Kleinman. Remember I told you about him. Please come in.

KLEINMAN
You never said you had a baby.

CLOWN
She's a princess.

SCRIPT NOTES

Page 91C
TITLE: WAFP '90 — DIR OF PHOTOG: Carlo DiPalma
DIRECTOR: Woody Allen SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
RR55B	1	Snd	inc ngc	:06	42	253	90	Master PAN - Magician Enters Start on door as Magician enters, DOLLY L + PAN R as he joins others for 4/S, PAN L w/ Irving to window, Magician joins for 2/S. Irving exits CR, hold Magician, PAN him back for 4/S. ZOOM IN to CU Kleinman @ end -
	2		inc nga	:16	to			
	3		inc nga	:14	29			
	4		inc nga	:46	to			
	5		inc ng	1:00	75			
	6		inc ng	1:25	m			
	7		inc ngc	:03		254		
	⑧		PRINT	1:41				
	9		inc ng	:14		255		
	⑩		PRINT	1:37				
	11		inc ng	:15				
	12		inc ng	:15				
	⑬		PRINT	1:39				
	⑭		PRINT	1:40	4/			
	15		inc ng	1:08	/1			
	⑯		PRINT	1:40		256		

See Retake X55B

RR55

RR55A- Master
3/5

KLEINMAN
They chased me all over.

IRMY
Who did?

KLEINMAN
Listen there's somebody lurking
on the circus grounds.

CLOWN
What do you mean lurking?

KLEINMAN
Lurking. I was, I was, when I come on
here I saw behind one of the caravans a
tall figure and when I looked it got
back into the shadows.

IRMY
I thought I saw someone, felt someone
following me when I was in town.

RR55B- Master

Almstead the magician, enters, drinking from flask.

⑧
⑩
⑬
⑭
⑯

MAGICIAN
There's someone sneaking about
on the grounds. I think it is he.

CONTD

RR55B- master

RR55 CONTD

what will ~~we~~ IRMY do?

This is Almstead the Magician.
Kleinman's a friend.

KLEINMAN

I'm - your greatest
admirer. I'm an amateur magician...
look... I'm a little nervous in
front of you - I've had a hard
night...

(he does coin trick + drops coins)

IRMY

We've got to get the police.

MAGICIAN

They cannot be reached in time

KLEINMAN

Can we wake other people?

MAGICIAN

The roustabouts are off drinking...
The strongman is drunk... many of
these people are drunkards -
(swigs flask)

CLOWN O/S

I told you we should have a gun.

MAGICIAN

They say ordinary bullets are
of no use.

IRMY O/S

That's absurd.

KLEINMAN

Allright... I got a plan...
~~everyone's had a plan. Now I~~
~~have a plan...~~

IRMY

What kind of plan?

KLEINMAN

Ok - the idea is to ~~capture~~ trap him.
To lock him up so we can get the
police.
(to Almstead)
You do the mirror trick... your *
world famous mirror trick. We *
lure him into the big top and *
trap him with the reflection of the *
mirror -

ad libbed

RR55 CONTD

RR55B master

MAGICIAN
(drinking)
I don't know... I have questions...
Can I tell you my theory about all
this?

KLEINMAN
No, I'm tired of questions and theories.
~~Let's do something~~

MAGICIAN
I need help with that illusion.
An assistant - also a stooge. *

IRMY
I've watched you do it a thousand
times. I can help.

KLEINMAN *
I'll be the stooge, I'm perfect. *
I know the trick- *

MAGICIAN
My hands are not so steady.
Maybe another drink -

CLOWN
What can I do?

KLEINMAN
Stay here and watch the baby. I'll
decoy him into the tent. You set up
the illusion. I'll decoy him into the tent -

CUT TO:

56. OMIT 56.

SCRIPT NOTES

Page 91F
TITLE: WAFP '90
DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
X55	①	Snd	PRINT	1:08	60 to	2/9	98	Master PAN - 2/S - Irmy + Clown Start on CU Irmy getting cup, ZOOM BACK as she crosses + sits next to Clown + baby, ZOOM IN to C 2/S -
	②		PRINT	1:17	32			
	③		PRINT	1:25	to 60			
	4		inc mgs	:10	m			
	⑤		PRINT	1:05		4/9		
	⑥		PRINT	1:00				

X55 - Master
7/5
①②③⑤⑥

X55 INT. IRMY'S CARAVAN- NIGHT X55

Clown holds the baby as Irmy gets some milk;

CLOWN
C'mon with that milk, she's almost asleep.

IRMY
I'm coming, I'm coming, I'm coming.
Don't overfeed her now.

CLOWN
I'm not going to overfeed her.

IRMY
This is warm.

CLOWN
Isn't she beautiful?

IRMY
Yes.

CLOWN
Look how pretty her eyes are.
(to baby)
Do you want a drink?

IRMY
Do you think she'll want some?

CLOWN
Look, she smiled at me. she smiled.

IRMY
Did she? She's the future, you're the future.

CLOWN
Y'know, I want her to go to school.
I don't want her to be a travelling gypsy like us.

SCRIPT NOTES

Page 91G

TITLE: WAFP '90
DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
X55A	1	Snd	inc ng	:13	32 to 28	27/9	98	Master 3/s - Kleinman Irving + Clown
	②		PRINT	:47				Start on door as Kleinman enters, Irving joins him for 2/s; they join clown for 3/s + sit -
	③		PRINT	:45		280		
	④		PRINT	:45	4/9			
W.T. 1043			PRINT		4/9		99	Door knock fx - + door opening fx -

X55 (cont'd)

X55

X55 - Master 2/5

IRMY
Can I just hold her for a second?

CLOWN
No,because last time you squeezed her so hard.
Be careful, her fingers are very tiny.

IRMY
Oh, she's falling asleep.

CLOWN
We have to have a baby.

IRMY
Another baby?

CLOWN
It's not good for her to grow up alone.

IRMY
Did you say another baby?

CLOWN
Yes, a single child is not good.

W.T. 1043 Door knock

Door knock.

X55A - Master 3/5 ②③④

IRMY
Who's that?

Kleinman enters.

IRMY
Kleinman!

KLEINMAN
Everybody's after me.

IRMY
You're all right!

KLEINMAN
Everyone's chasing me. I didn't think I

x55 (Cont'd)

x55A Master 3/5

x55

KLEINMAN (CONTD)

could find this place.

IRMY

I looked and looked for you.

KLEINMAN

I was running in the alleys and back streets,

IRMY

This is wonderful, Come in. This is Paul.

KLEINMAN

I didn't mean to interrupt.

IRMY

You're not interrupting at all.

KLEINMAN

I couldn't find this place.

IRMY

(to Clown)

This is Kleinman,I told you about him.

CLOWN

Hello.

IRMY

Sit down, sit down.

KLEINMAN

You never said you had a child. I wouldn't have come. I didn't know where else to go. It was so hard to find. There's somebody lurking outside

CLOWN

What do you mean lurking?

KLEINMAN

There's somebody behind one of the caravans. I saw prowling. There's a figure prowling. When I

SCRIPT NOTES

Page 91 I

TITLE: WAFP '90
DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
X55B	1	Snd	inc nga	:40	42	280	98	Master - 4/5 - Magician joins group
	2		inc nga	:33	to			Start on door as Magician
	3		inc nga	:46	29			enters, PAN R + DOLLY L
	4		no roll	-	TO			as he joins others -
	5		PRINT	1:16	75			
	6		inc nga	:15	m			
	7		inc nga	1:35				
	8		inc nga	:15		281		
	9		PRINT	1:43				
	10		PRINT	1:49				
	11		inc ng	:21				
	12		inc nga	:45				
	13		inc nga	1:05				
	14		inc nga	:05	7/9			
	15		PRINT	1:39				

X55 (cont'd)

X55A Master 3/5

X55

KLEINMAN (CONT'D)

looked he immediately went back
behind the shadows.

IRMY

I thought I saw someone following
me when I was in town.

See W.T. 1043 Doorfx

X55B Master 4/5

The door opens and the Magician enters. He has a bottle of liquor.

5 9 10 15

MAGICIAN

There's someone creeping about on the
grounds. I think it is he.

IRMY

We know, we were just talking about it.
This is Almstead the Magician. This is
Kleinman, he's a friend.

KLEINMAN

Yes, I know, I'm your biggest admirer.
I'm an amateur magician myself I've
been reading about you for years. I saw
you...

(he attempts coin trick)

A little something I've practiced.

(he drops coins)

Wait, wait. I'm a little nervous.

IRMY

We've got to get the police.

MAGICIAN

They cannot be reached in time.

IRMY

Let's wake everybody up, let's get the
strongman.

MAGICIAN

The roustabouts are drinking, the strongman
is drunk. So many of these people are
drunkards.

X55(cont'd)

X55

X55B Master 4/5

CLOWN
I told you, we should have a gun.

MAGICIAN
They do say that ordinary bullets have no effect at all.

KLEINMAN
Wait a minute, I have a plan.

IRMY
What kind of a plan?

KLEINMAN
If it's Almstead the Magician. You do the mirror illusion. I've seen it. What we do is get him into a position and trap him into the reflection of the mirror.

MAGIAIAN
There are so many questions in my mind. Shall I tell you my theory about...

KLEINMAN
No, no, no. This will work, I know it. I've been hearing theories all night It's time for action.

MAGICIAN
I need help with the illusion. I need as assistant, also I need a stooge.

CLOWN
I've seen it a thousand times, I'll be the assistant.

KLEINMAN
I'll be the stooge.

IRMY
(to Clown)
No, you stand guard over the baby. I know the trick, I can do it.

X55

X55 (cont'd)

X55B - Master 4/5

MAGICIAN
Unfortunately my hands are not so steady, if I could have just a little drink.

KLEINMAN
Look, what has to happen is you've got to set up the illusion as quickly as possible.

IRMY
And somebody has to lure him into the tent.

They look at Kleinman. Kleinman terrified.

SCRIPT NOTES

Page 92

TITLE: WAFP '90

DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma

SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
56	1	Snd	inc mq	:04	32	186	69	Master Dolly - group Start Wide as Marie appears around her caravan, DOLLY L + PANR + ZOOM IN as she joins group + alerts them. PANL as she leads group off CL to look, hold gypsy, clown + Irving, then PANL w/gypsy to join group, Irving + clown follow. They all look away @ o/s Killer lurking -
	2		inc mqc	:05	to			
	3		inc mqa	:20	60			
	4		inc mqc	:04	m			
	(5)		PRINT	1:35				
	6		inc mq	1:07		187		
	7		inc mqs	:14				
	(8)		PRINT	1:42	← squeal			
	(9)		PRINT	1:25				
	(10)		PRINT	1:34				
	(11)		PRINT	1:30	2/5			

56-Master Dolly

56 EXT. CIRCUS CARAVANS - NIGHT 56.

Marie appears from behind her caravan and runs to the others.

⑤ ⑧ ⑨ ⑩ ⑪

Transcription of 56 Tk 11

MARIE
There's something out there. There's someone lurking on the grounds.

MAGICIAN
Who Marie?

MARIE
I saw something.

BEAR LADY
What do you mean?

MAGICIAN
It is probably some young man who wants to have a close look at your knickers.

MARIE
Really, I'm serious. Come look, shh. Come over here, I'll show you.

Marie leads a group to the side of her caravan.

GYPSY
The Angel of death.

MAGICIAN o/s
What does that mean?

GYPSY
The killer of the innocent.

The Gypsy crosses to join the others. Clown & Irmy follow.

GYPSY
(looking at the distant figure)
He looks exactly like he's described.

MARIE
I think we need to get the police.

SCRIPT NOTES

Page 93
TITLE: WAFP '90
DIRECTOR: Woody Allen
DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
56B	1	Snd	inc nga	:09	40 m	1 88	70	Master Dolly
	2		inc nga	:08				Start on MLS Kleinman,
	3		inc nga	:10				DOLLY BACK as he
	4		comp clown blocked	1:11				approaches + joins
	5		inc nga	:06				group @ Marie's Caravan,
	6		inc nga	1:00				DOLLY IN closer then
	7		inc ng	:08		1 89		PAN MC/S's of group-
	8		inc nga	:23				
	9		inc nga	:11				
	10		inc ng	:07				
	11		inc ng	:04				
	12		inc nga	:16				
	13		inc nga	:29				
	14		comp	1:09				
	15		inc nga	:23				
	16		inc nga	:22				
	17		comp Marie blocked	1:05				
	18		comp OK camera	1:07				
	19		comp nga	1:00	2/6			
	20		inc ng	:10		1 90		
	21		PRINT	1:05				
	22		PRINT	1:06				

← cont'd

SCRIPT NOTES

Page 93 (cont'd)
TITLE: WAFP '90
DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
R56B	1	Snd	comp	:52	40	199	74	Retake of Sc56B
	2		m̄c ng	:04	to			Start on MLS Kleinman,
	3		m̄c ng	:04	70			DOLLY BACK as he
	4		m̄c ngc	:35	m			approaches + joins group.
	fs ⑤		PRINT	:54				DOLLY IN closer + PAN
	6		m̄c ngc	:07				MC/S's group - ZOOM IN
	⑦		PRINT	:56				to c/s Kleinman @ end.
	8		comp ng baby	:56				
	⑨		PRINT	1:00	2/8			

56-master Dolly

56 (Cont'd) 56

BEAR LADY

Who's going to go across the bridge
and go into town.

GYPSY

No one's a match for a madman. If he's
a man. They say that bullets won't stop him.

MAGICIAN

Stop with the superstitious nonsense.

GYPSY

Right now he's selecting his next victim.
Which one of us is it going to be?
Or is it going to be all of us?

MAGICIAN

Stop it!

CLOWN

What are we afraid of? There's one
of him, we have all of us.

GYPSY

We out number him and yet, and yet
you're frightened because you know in
your hearts that we are no match for him.

BEAR LADY

I don't want to be stalked. I'm not
an animal.

56B - Master Dolly ㉑ ㉒

R56B - Master Dolly ⑤ ⑦ ⑨

KLEINMAN
(crossing to join others)

Wait a minute! I know how to catch
him. I've got a terrific plan.

Transcription of 56B Tk 22

GYPSY

I say it's impossible to catch anything
that's not human.

56 (cont'd) 56B - master Dolly R56B master Dolly

56

KLEINMAN

Listen, we've got to try.

MAGICIAN

We can't just jump in. This merits some discussion. I have my own theory.

KLEINMAN

I'm so tired of theories. All night, all I hear are theories and questions meanwhile people are dying.

IRMY

At least let him tell us the plan.

KLEINMAN

Yes, it's not that complicated. She said that her bear cage was empty, so we get him into the bear cage, we lock the door and we call the police.

BEAR LADY

You're going to lock him up in my bear cage?

KLEINMAN

That's where the plan comes in. We use one of his magic tricks. We use the cabinet trick. You have the big cabinet with the figure on the front.

MAGICIAN

The mirrors, they can be quite deceptive.

GYPSY

Tricks, against such a force?

IRMY

It's worth a try.

add to R56B

KLEINMAN

Here's what we do. You set up the cabinet illusion + we'll lure him into the big top -

BEAR LADY

I don't know. I'm not good at anything except teaching bears how to dance.

omit R56B

56 (cont'd) 56B-master Dolly

56

KLEINMAN
There's nothing to this. We just have to get him into the tent first so...

CLOWN
(to Marie)
Maybe you could lure him in.

MARIE
Don't look at me, he's not my type.

BEAR LADY
I have to lie down, I feel weak.

CLOWN
I can't help, I have the baby.

IRMY
I'll go with you.

CLOWN
We have to think of the baby.

IRMY
I am thinking of the baby.

KLEINMAN
I know we can do this.

SCRIPT NOTES

Page ________
TITLE: WAFP '90
DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
57	1	mos	ng.		75 m	R57	91	Ext. Circus grounds - N C/S - Horse's head
	②		PRINT					
				4/2				
57A	①	Snd	PRINT	:07	40 m	R57	91	DOLLY L to R - Killer's legs As he walks behind caravan L to R.
				4/2				
57B	①	Snd	PRINT	:05	29 m	R57	91	MS - Killer As he enters CL @ tail end of caravan + stops.
	②		PRINT	:06				
				4/2				
57C	①	Snd	PRINT		75 m	R57	91	CU - Killer As above.
				4/2				
57D	1	Snd	comp ngc	:53	48 m	R57	91	Dolly Back - CU - Kleinman to LS Killer Kleinman appears around side of caravan, DOLLY BACK holding C/S as he approaches, he stops then goes off CR/f.g. - Killer crosses R to L in b.g. - Tk 10 - No dialogue
	2		comp ngc	:45				
	③		PRINT Killer's entrance blocked	:45		R58		
	4		inc nga	:26				
	5		inc nga	:05				
	6		inc nga	:15				
	7		inc nga	:25				
	8		inc nga	:20				
fs	⑨		PRINT	:50	4/2			
	⑩		PRINT	:44				
57E	1	Snd	comp	:45	55 to 45 m	R58	91	LS - Kleinman to CU Killer LS Kleinman emerges behind caravan + approaches look[illegible]g around, he goes off CL, DOLLY BACK + PAN L to reveal CU Killer hiding against caravan. He crosses off CL.
	②		PRINT	:46				
	③		PRINT	:44				
					4/2			

Cont'd

SCRIPT NOTES

Page ______ (cont'd)
TITLE: WAFP '90
DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
57F	1	Snd	comp mqc	:17	60 mm 4/2	259	91	MLS - Kleinman - Dolly Dolly R&L as Kleinman walks past f.g horses -
	②		PRINT	:18				
57G	①	Snd	PRINT	:18	60 mm 4/2	259	91	Same as above w/ Killer -
57H	①	Snd	PRINT	:05	42 mm 4/3	260	92	MLS - Kleinman - Dolly to Tent Hold tent ropes in f.g. + caravan in b.g. - Kleinman runs in CR, DOLLY R + PAN L as he runs into tent -
	②		PRINT	:05				
	NOTE:		Follows 57J + K					
57J	1	Snd	comp mqa	:21	35 to 42 mm 4/3	260	92	CU - Kleinman / Killer's Shadow Kleinman creeps around corner of caravan + approaches into CU, Killer's shadow appears on another caravan in b.g. -
	②		PRINT	:29				
	③		PRINT	:31				
57K	1	Snd	comp mqc	:19	50 to 70 to 50 4/3	260	92	DOLLY to MCU - Kleinman to MC 2/S w/ killer DOLLY L past masks on side of caravan to reveal C/S Kleinman, he turns to camera, Killer appears behind him CR, Kleinman turns + reacts + runs away, Killer follows -
	②		PRINT (good for track only)	:20				
	③		PRINT	:23				
	④		PRINT	:25				
	⑤		PRINT	:25				
	6		inc mqa	:19				
57L	①	mos	PRINT	:17	36 to 45 mm 4/3	260	—	POV - grounds - (Kleinmans) Start Wide - DOLLY IN to caravans + stove pipe - Tk 1 - w/ PAN back + forth Tks 2 + 3 NO PAN -
	②		PRINT	:19				
	③		PRINT (w/ smoke)	:17				
57M	①	Snd	PRINT	:18	65 mm 4/3	261	92	PAN R&L w/ Kleinman's feet walking -

57, 57A, 57B,
57C, 57E,

57 EXT. CIRCUS GROUNDS - N

Series of shots of Killer stalking Kleinman.

57D - CU-Klein
to LS-Killer

Kleinman emerges from behind a caravan talking to himself.

③
⑨
⑩

KLEINMAN
What am I doing? I'm going to catch
the killer in a magic trick?
Plus the Magician's drunk and his
hands are shaking. This is not a
good plan. I shouldn't have said
anything. It would be better if I
had the fat lady sit on him.

57F, 57G, 57L, 57M

The Killer appears behind him. Stalking shots -

57J - CU-Klein
Killer's Shadow

Kleinman comes around another caravan as the Killer's shadow looms up behind him.

②
③

57K - MC2/S
K+K

2-5

As Kleinman turns, the Killer appears behind him. Kleinman turns to face him - reacts and runs toward the tent. The Killer follows.

57H - MLS - Dolly
Klein

Kleinman reaches the tent and runs inside.

①
②

SCRIPT NOTES

Page 99
TITLE: WAFP '90
DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
58	1	Snd	inc mg	:26	40 to 22 m	159	58	Int. Tent - N Zoom BACK/PAN - Irwing + Kleinman run into Tent, Killer follows Start on tent opening as Irwing + Kleinman run in ZB, go off CR, Killer follows, PAN R to Irwing + Kleinman [JUMP CUT as they run off] There's a flash + smoke, when it clears - I + K have disappeared - Alt Version - TK 7 PAN R + ZB w/ I + K, PAN back to Killer ; PAN R back to I + K, flash goes off -
	②		PRINT	:31				
	③		PRINT	:30				
	4		inc mgc	:10				
	5		inc mgc	:14				
	6		inc mgc	:15	1/23			
	⑦		PRINT (Alt. version)	:20				
58A	①	Snd	PRINT	:04	75 m	159	58	MS - Killer Tks 1+2 - He's @ tent entrance, reacts to flash + looks CL - goes w/ 58 Tk 7
	②		PRINT 2X	:03				
	③		PRINT 2X	:03	1/23	160		Tk 3 - goes w/ 58 Tks 2+3 He's further into tent -
58B	①	Snd	PRINT	:05	75 m 1/23	160	58	F/S to C/S - PAN Dwarf PAN R w/ Dwarf as he runs around ring, exits CR -
58C	①	MOS	PRINT		19 m 1/23	160	—	Wide - Monkey in Cage PAN w/ monkey climbing around cage -

cont'd

SCRIPT NOTES

Page 99 (cont'd)
TITLE: WAFP '90
DIRECTOR: Woody Allen
DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
58 D	1	Snd	comp		35	1/61	58	Killer's POV ZOOM IN - Mummy Case - Door Closes Start on F/S, ZOOM IN fast, door closes - see Kleinman's hand - Tks 4+5 - No Zoom - Irmy + Kleinman inside case, door closes -
	2		inc ng	:02	to			
	③		PRINT	:04	75			
	④		PRINT		mm			
	⑤		PRINT	:02				
					1/23			
58E	①	Snd	PRINT	:14	50 mm	1/62	59	F/S - TILT DOWN to Feet - Killer Tk 1 - He starts @ tent entrance DOLLY BACK as he approaches, TILT DOWN to his feet. He exits CR - Tks 2-4 - He starts inside ring - MS - TILT/DOLLY to feet -
	②		PRINT (See dolly track?)	:08				
	3		comp ng track	:07	1/24			
	④		PRINT	:10				
58EA	①	Snd	PRINT	:08	30	1/62	59	Killer Dolly to Juggler Start on LS Killer approaching Mummy Case - DOLLY R past fig. cage to reveal C/S Juggler @ corner of cage watching - lose Killer XL!
	2		comp ng	:09	to 40			
	3		comp nga	:11	mm			
	④		PRINT	:19	1/24			
			Tks 2-4 - Spot light comes on @ start.					
58 F	①	Snd	PRINT	:09	35	1/62	59	MLS to C/S - Mummy Case + Monkeys DOLLY IN to case as killer enters CL, he opens door revealing monkeys. Tk 1 - No Dolly Tk 2 - DOLLY IN Tk 3+4 - DOLLY/ZOOM IN
	②		PRINT	:10	to			
	③		PRINT	:09	75 mm			
	④		PRINT	:10	1/24			

cont'd

SCRIPT NOTES

Page 99 (cont'd)

TITLE: WAFP '90

DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma

SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
58G	1	Snd	mic ng	:12	38 to 48 m	1/60	58	DOLLY IN - Irmy + Kleinman @ Moon Mirror Irmy + Kleinman are standing behind mirror, DOLLY IN Killer enters CL and claws @ glass. He goes off CR -
	2		mic ng	:05				
	3		comp	:10				
	④		PRINT	:07				
	⑤		PRINT	:10	1/23			
	⑥		PRINT	:10				
			(slated Tk 5 in error)					
58H	1	Snd	mic ng	:04	38 m	1/60	58	LS - Killer @ Moon Mirror Killer enters CR behind glass, lights go out, he disappears + glass becomes a mirror - Tks 5-7 - 3/s. Killer " threatens Irmy + Kleinman
	②		PRINT	:03				
	3		comp	:04				
	④		PRINT	:03				
	⑤		PRINT	:02				
	⑥		PRINT	:02				
	⑦		PRINT	:02	1/23			
58J	①	Snd	PRINT		55 m	1/62	59	MS - Magician He hides in bleachers - Fat lady's shadow thru tent behind him. Tks 2-4. He says "now"
	②		PRINT	:24				
	③		PRINT	:04				
	④		PRINT	:04	1/24			
			NOTE: goes between 58G + 58H					
58K	①	Snd	PRINT bump	:08	26 to 75 m	1/62	59	DOLLY/ZOOM IN - Bruno in Cage Bruno turns in cage - lights come up, DOLLY/ZOOM IN to C/S as he rattles bars Tk 3 - w/ flash + smoke @ start -
	②		PRINT	:08				
	③		PRINT (w/ flash)	:09	1/24			

← cont'd

SCRIPT NOTES

Page 99 (cont'd)
TITLE: WAFP '90
DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
58L	1	Snd	inc ng	:12	40 to	1/63	59	Master Dolly - Circus group PAN L + DOLLY IN w/ group emerging from behind moon + crossing to cage. Strong Man lifts cage door + grabs Bruno, removes stocking mask + pushes him off CL
	2		inc ng	:05	25			
	③		PRINT	:25	to			
	④		PRINT	:23	29 mm	1/24		
	⑤		PRINT	:25				

58 - Zm Bk/PAN Irmy + K then Killer

58 INT. CIRCUS TENT - NIGHT 58

②③⑦

Kleinman and Irmy lead the Killer into the big top.

Thru a magical puff of smoke, Kleinman and Irmy disappear.

58A - MS Killer (1-3)
58D - Mummy case (3-5)
58E - TILT Killer ①②④
58EA Killer to Juggler ① ④
58B - Dwarf ①
58C Monkey in Cage ①

The Killer reacts then spots them concealing themselves inside a mummy case. The Killer crosses to get at them and opens the case - inside are two to three monkeys.

58F Mummy case + monkeys (1-4)

58G - Irmy + K then Killer (4-6)

Kleinman and Irmy next appear behind the two way glass of a moon/mirror. The Killer walks up to them and is surprised that there's a glass separating them.

58J - MS. Magician

The Magician is crouched behind the bleachers - watching.

(1-4)

58H - LS Killer

The Killer goes through the side curtain leading behind the two way glass when the lights go out and he disappears.

② (4-7)

58K - Zm dn Bruno

The Killer next finds himself in the bear cage. A spotlight hits him. He's confused and he rattles the bars trying to escape.

① ② ③

58L - Master Dolly

The circus group come running in from all sides.

③ ④ ⑤

MAGICIAN
(unmasking killer)
Bruno! It's Bruno!

KLEINMAN
Who's Bruno?

MAGICIAN
He used to work here till he was fired for drinking and stealing.

BRUNO
What pleasure to have finished off any one of you.

BEAR LADY
He's not the maniac.

BRUNO
No, but you wouldn't have known the difference.

SCRIPT NOTES

Page 99A
TITLE: WAFP '90
DIRECTOR: Woody Allen
DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
R58D	①	Snd	PRINT	:03	22 mm	1/66	61	Retake - Wide - Magic Box Killers POV. Door opens revealing Kleinman + Irmy inside, they react to o/s Killer + close door. TKS 5+6 - ZOOM IN to door as they open it -
	②		PRINT	:03				
	③		PRINT	:03				
	④		PRINT	:02				
	⑤		PRINT	:02	22 to 75 mm	1/28		
	⑥		PRINT	:03				
NOTE: Intercut 58E as Killer approaches								
R58F	①	Snd	PRINT	:13	29 mm	1/66	61	Retake - Wide - Magic Box - Killer, Kleinman + Irmy Hold box - Killer enters CL, opens door - its empty, he steps into box! Irmy + Kleinman run in CL + CR, close box door + run off CL. TKS 4-6 - Killer turns face to camera inside box. TK 11 - He turns before he enters box. TK 12 - ZOOM IN as he turns
	②		PRINT	:12				
	③		PRINT	:15				
	④		PRINT	:18				
	⑤		PRINT	:22				
	⑥		PRINT	:17				
	7		inc nga	:10				
	8		comp ngdoor	:29				
	9		inc nga	:17				
	10		inc nga	:11		1/67		
	⑪		PRINT	:29				
	⑫		PRINT	:30	29 to 75mm	1/28		
R58G	①	Snd	PRINT	:13	33 to 75 mm	1/67	61	Retake - PAN/ZOOM - Magician to Falling Box to Bruno Start on MLS Magician @ tent opening. He makes magic gesture, SWISH PAN R to magic box, it falls apart, PAN R, DOLLY/ZOOM IN to C/S Bruno inside bear cage. He rattles bars + takes mask off - TKS 3+4 - w/ smoke
	②		PRINT	:12				
	③		PRINT	:14				
	④		PRINT	:14		1/68 1/28		

Retakes

99A

See 58 Tk 7

R58 INT. TENT - NIGHT

R58

Kleinman and Irmy run into the tent.

The Killer follows and enters the tent.

R58D - Wide Box

He sees a large, vertical box with magical drawings. Kleinman and Irmy are inside and open the door for an instant, spot the killer and quickly close the door.

(1-6)

See 58E

R58F - Wide Box Killer, K + I

The Killer crosses and opens the door. The box is empty. he looks around and steps into the box as Kleinman and Irmy run in and slam the door.

(1-6) (11) (12)

R58G - Magician PAN to Box ZI Bruno

The Magician stands at the tent opening - makes a grand magical gesture. The box immediately falls apart, all sides collapsing. There's a puff of smoke.

(1-4)

ZOOM/DOLLY IN to see the Killer who now has magically appeared inside the bear cage. He rattles the bars and removes his head mask. It's not the Killer but Bruno.

SCRIPT NOTES

Page 100
TITLE: WAFP '90
DIRECTOR: Woody Allen
DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
W.T.1024	①		PRINT	:02			59	Juggler's line - 58L
	②		PRINT	:02	1/24			
W.T.1025	①		PRINT	:02	1/24		59	Background for Juggler's line of Strongman + Bruno.
58M	1	Snd	inc nga	-	50 to 35 35 to 75 m	1/64	60	Master Dolly - group Start on C/S Dwarf. DOLLY BACK wide to group. PAN L + ZOOM IN to C/S gypsy behind cage PAN to see clown entering tent in b.g. w/ baby, DOLLY IN to C2/S Kleinman + Bearlady.
	2		comp	:33				
	3		inc nga	:17				
	4		inc nga	:22				
	5		inc ng	:15				
	⑥		PRINT	:31				
	7		inc nga	:19				
	⑧		PRINT	:30				
	⑨		PRINT	:30				
	⑩		PRINT	:30				
	11		inc ng	:20	1/25			
	⑫		PRINT (good camera)	:30				

58L - Master Dolly

KLEINMAN
He's copying the killer.

MARIE
Sure. What's another killing or
two as long as you can blame it
on someone else.

BRUNO
You can't humiliate Bruno Hassler
without paying the price.

He tries bursting loose, but the strong man, now awake, subdues him for good.

W.T. 1024 Juggler

W.T. 1025 background

JUGGLER
Copying the killer. A nice way
to murder and get away with it.

58M - Master Dolly

⑥ ⑧ ⑨ ⑩ ⑫

DWARF
So, Kleinman -- your plan didn't
work. The real maniac is still loose.

KLEINMAN
Well, I got something. didn't I?

MARIE
great but not the real one.

KLEINMAN
No ... not yet ... but a small
maniac is better than no maniac at all -

IRMY
Max is right - lets be grateful
we got something,

GYPSY
You'll never get the real madman
... ha, ha ... still, I admit,
Kleinman deserves some kind of
~~token~~ reward ...

CLOWN
That's right. We netted something.
So it wasn't the big fish.

BEAR LADY
Is that your name? Max? It's a
cute name.

KLEINMAN
Thank you.

SCRIPT NOTES

Page 100A
TITLE: WAFP '90
DIRECTOR: Woody Allen
DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
58N	1	Snd	comp ngs	:14	22	1/65	60	Wide - Reverse - Dolly In
	2		comp ngs	:16				Start wide on group,
	3		inc ngc	:08				DOLLY IN as Strong Man
	4		comp nga	:14				leads Bruno off L to R,
	5		comp	:14				others follow, PAN R
	6		comp	:15				w/ Juggler as he exits CR.
	7	2nd stix	comp	:14				
	⑧		PRINT	:12	1/25			
	⑨		PRINT	:13				
W.T. 10	26	①	PRINT				60	Dwarf's line - Sc 58N
		②	PRINT					
		③	PRINT					
		④	PRINT		1/25			
58P	1	Snd	inc ng	:39	29	1/65	60	Master Dolly / Zoom -
	2		inc ng	:45	to			Dolly Back w/ Irmy as
	3		inc nga	:45	32			she joins Kleinman, clown
	4		inc nga	1:10	to			follows for 3/S, PAN L + 21
		NO	PRINTS		75			to gypsy, DOLLY L w/ Kleinman
					to			to join Magician for 2/S,
					70			gypsy joins for 3/S, PAN R
					mm			+ DOLLY IN as group walks away -

58N - Wide Reverse Dolly In

⑧ ⑨

W.T. 1026

Dwarf ① ② ③ ④

DWARF

Let's pack up. Before you know it, it'll be dawn. I'll be happy to leave. (get out of here).

MAGICIAN

So will I. Let's hope the next place is better.

JUGGLER

That's what you said last time. They're all the same -- don't kid yourself.

IRMY

I think this is goodbye.

KLEINMAN

You have a lovely little girl.

CLOWN

She's a princess. Look at those eyes -- and those tiny hands ...

IRMY

What will you do?

KLEINMAN

I don't know. I have the police after me, a job I hate -- if I still have it -- which I doubt -- much less a promotion which means no fiancée. Of course I could always marry my landlady if I want to run a boarding house ... Funny, as I get older I like being alone less and less.

GYPSY

Compromise. The grey hat of compromise ... sooner or later we all put it on.

KLEINMAN

On the other hand, I could go along with you.

IRMY

Us?

KLEINMAN

(to magician)

You said you needed a helper ... someone behind the scenes.

(MORE)

1/28/91

100B

58 CONTD

~~KLEINMAN~~
~~A copycat killer~~.

~~MARIE~~
~~Sure. What's another killing or two as long as you can blame it on someone else~~.

~~BRUNO~~
~~You can't humiliate Bruno Hassler without paying the price.~~

59-Master

59 CUT TO: EXTERIOR TENT + CARAVANS - NIGHT * 59

Strongman + cops lead Bruno off -

② ① ⑩

POLICE CHIEF
... copying the murderer... it happens whenever there's a mass killer loose. They think we'll be fooled and attribute their personal grudges to the maniac if they kill in his style. Apparently this Bruno character wanted revenge on anyone connected with the circus. *

Inspector- MAGICIAN drinking *
Yes. He was fired for stealing. He swore to avenge himself. Unfortunately nobody took him serious. *

DWARF *
So Kleinman, ~~it looks like~~ your plan didn't work. The real maniac is STILL AT LARGE - *

KLEINMAN
Well, we got something.

MARIE
Yes, but not the real one.

KLEINMAN
No... not yet... but a small maniac is than no maniac at all -

IRMY
Max is right. We should be grateful he caught something -

SCRIPT NOTES

Page 100B
TITLE: WAFP '90
DIRECTOR: Woody Allen
DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
59	1	Snd	comp	:53	33	193	72	Ext. Circus Tent + Caravans - N
	②		PRINT	:52	to			Master - PAN/DOLLY/ZOOM
	3		inc nga	:15	21			Start on LS as StrongMan
	4		inc nga	:23	to			+ Cops approach w/ Bruno,
	5		inc ng	:40	75			PAN L as they lead him
	6		inc nga	:25	m			off CL fig. to reveal 4/S -
	⑦		PRINT	:51				Police Chief, Magician,
	8		inc nga	:23		194		Dwarf + Cop. Hold.
	9		comp nga	:50	2/7			DOLLY L w/ Dwarf to
	⑩		PRINT	:50				circus group + Kleinman -
								Hold Wide. ZOOM IN
								to MC 3/S - Kleinman,
								BearLady, Marie -

SCRIPT NOTES

Page 101

TITLE: WAFP '90
DIRECTOR: Woody Allen
DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
59A	1	Snd	inc nga	:55	50 to	194	72	Master - 180° Reverse !!
	2		inc ng	:11	37			Start 2/S Clown + Irving +
	3		inc ng	:37	to			
	4		inc ng	:20	50			baby, PAN R w/ Irving
	5		inc nga	1:05	to			to join Kleinman for MC 2/S
	6		inc ngc	:16	75 M			Dialogue. TILT DOWN to
	7		inc nga	1:00		195		gypsy seated on steps +
	8		inc ng	2:29				TILT Up as she stands +
	9		inc ng	:12				joins for 3/S - ~~[illegible]~~,
	(10)		PRINT	2:15	42			Kleinman turns to Magician
	11		inc ng	:50	M			in B.g. He approaches +,
	12		inc ng	:45				joins Kleinman for 4/S, exits,
	13		inc nga	:57		196		Bear Lady joins Kleinman,
	14		inc ng	:10				they walk away, PAN R
	15		inc ng	:54	2/7			to Magician -
	16		inc ng	:47				
	17		inc ng	1:15				
	18		inc ng	:40				NOTE: Tks 1-9 - Different
hs	(19)		PRINT	2:16				staging
	20		inc ngs	:17	42	197	73	Tks 20-32 - ZOOM IN to
	21		Hold	2:12	to			
	22		Hold	2:23				Magician @ end, he
	23		inc nga	1:20	75			holds up candle - it lights.
	(24)	2nd stix	PRINT	2:35	M			
	25		inc nga	1:00		198		
	26		inc ngs	1:40	2/8			
	(27)		PRINT	2:32				
	28		inc nga	:25				
	29		inc ng	:16				
	30		inc ng fort	:42				
	31		inc ng			199		
	(32)		PRINT	2:20				

59 CONTD

59 - Master

59

GYPSY
You'll never get the real madman... still, I admit, Kleinman deserves a token reward...

CLOWN
That's right. We netted something. So it wasn't the big fish.

BEAR LADY
Is that your name? Max? It's a cute name.

59A; Master
⑩ ⑲ ㉔ ㉗ ㉜

IRMY
Well, I think this is goodbye.

KLEINMAN
You certainly have a lovely daughter.

CLOWN
She's a princess. Look at her tiny hands and feet.

IRMY
What do you think you'll do now?

KLEINMAN
I don't know. I really don't know. I'm just so thrilled the Chief of Police said I'm no longer a suspect in the killing of the doctor.

IRMY
That's great.

KLEINMAN
That nightmare is off my mind. I know I'm never going to get that promotion if my job is even waiting for me tomorrow. I don't know. I suppose I could always run a boarding house if I was willing to marry

(MORE)

5aA - Master

KLEINMAN (cont'd)

59 (cont'd) my landlady. It's funny, the older I get the less comfortable I am living alone. 59

GYPSY

Compromise, the grey hat of compromise. Sooner or later, we all put it on.

KLEINMAN

She's right. On the other hand, I could always go away with you people.

IRMY

Us?

KLEINMAN

Yes, why not? Almstead said he was looking for an assistant, he asked me if I was interested before and I know all those tricks. I could work behind the scenes.

(calls to the Magician)

Almstead! You said you needed an assistant, someone to work behind the scenes?

MAGICIAN

(joining Kleinman)

Yes, indeed you could be very helpful. I don't think so, you see the pay would be very low.

KLEINMAN

I don't mind low pay, I have a little money saved.

MAGICIAN

The pay would be so low, lower than you might think.

KLEINMAN

I really don't need much. It would be fine. And what better way to spend the rest of life than going around with you people and

(MORE)

SCRIPT NOTES

Page 102
TITLE: WAFP '90
DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
59B	①	Snd	PRINT	:25	32 to 40 m 2/8	199	73	M2/S - Dolly Back as Kleinman + Bearlady enter CL + walk + talk they exit CR, DOLLY IN as clown + Irmy enter their caravan.
	②		PRINT	:25				
	③		PRINT	:27				

59A' master

KLEINMAN (cont'd)

59 (cont'd) helping you with those wonderful illusions. 59

MAGICIAN
No question, the public loves illusions.

GYPSY
Loves them! Ha, ha , needs them. Needs them like air and water.

MAGICIAN
Kleinman, pay no attention she always puts everything in the very gloomiest way.

GYPSY
I see dark days. Yet still manage to enjoy, despite.

BEAR LADY
C'mon Kleinman, I mean Max. You'll need a place to sleep tonight.

KLEINMAN
You don't mean the bears?

BEAR LADY
No, no, I have a room....

They walk off. The Magician duplicates the impromptu trick he did before, that is he takes out a candle - it lights. magically.

59B - Dolly 2/S Kleinman + B.L. - then Irmy + Clown
① ② ③

BEAR LADY
(walking with Kleinman)
You could sleep, y'know ,with me in my, in my place.

KLEINMAN
All I need is a crude pallet on the floor.

BEAR LADY
Well we just....(laughs)

KLEINMAN
Maybe I could take the bed and you could

(MORE)

59B-2/5 K + B.L. then Irmy + clown

59 (cont'd) KLEINMAN (cont'd) 59

take the pallet on the floor.

DOLLY IN to Irmy and Clown as they walk up steps to their caravan and close door.

SCRIPT NOTES

Page 103

TITLE: WAFP '90

DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma

SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
R59	①	2nd	PRINT	:39	50 to 40 to 45 mm	342	87	Int. Police Headquarters - D DOLLY/PAN - Chief + Kleinman Start on MS Chief, DOLLY BACK w/ his approach to join Kleinman for 2/S @ desk - Cops take Bruno off in b.g. - DOLLY R w/ Chief to 2nd desk to pick up wineglass, PAN L to Kleinman, Chief joins him for 2/S -
	2		inc nga	:19				
	③		PRINT	:39				
	4		inc ng	:05				
	5		inc ngc	:29				
	6		inc ngc	:05				
	7		inc nga	:26				
	8		inc nga	:13				
	9		inc nga	:35	3/27			
	⑩		PRINT	:40				

57 EXT. CIRCUS GROUNDS - N

CUT TO: Shadow of killer (Bruno) lurking.

Kleinman in some fashion passes, luring him in a series of quick shots into the big top.

RR58 INT. BIG TOP - N

Mirror bit - killer carried off ranting. *

CUT TO:

R59 - Dolly Chief + Kleinman

R59 INT. POLICE STATION - NEXT MORNING

① ③ ⑩

POLICE CHIEF
It's not the killer. It's another someone copying the killer. He had some business with Danzig. Danzig cheated him. He was trying to get even. Trying to spread terror in the circus and make it seem as if the maniac did it.

Killer raging, adlibs, being led out. *

COP
So your plan wasn't so brilliant.

KLEINMAN
Well a small maniac is better than no maniac. at all -

CHIEF
Unfortunately our insane monster is still at large. On the plus side of the ledger Kleinman, we've cleared up our suspicions over the doctor's murder... we know it was the strangler - so at least you're no longer wanted for anything.

KLEINMAN
What about the Mintz family?

CHIEF o/s
That's still under consideration.

~~KLEINMAN~~
~~But that's not fair.~~

~~CHIEF~~
~~Hopefully we won't have another heavy fog like that for awhile.~~ *

(MORE)

SCRIPT NOTES

Page 103A
TITLE: WAFP '90
DIRECTOR: Woody Allen
DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
RR59	1	Snd	comp ngs	:55	60 to	282	100	Int. Police H.Q. - D
	2		inc ng	:03	45			Master - DOLLY/ZOOM
	3		inc ng	:02	to			Start on c/s Police chief,
	4		inc	-	75			DOLLY R w/ his cross +
	5		PRINT	1:00	ng			ZOOM BACK as he joins
	6		PRINT	1:00				Magician + Kleinman
	7		inc ngc	:19				for 3/s @ mirror -
	8		inc nga	:15				DOLLY L as Chief
	9		comp ngs	:56				approaches, Kleinman
	10		PRINT	1:00				joins him for 2/s.
	11		PRINT	:55		283		Chief picks up glass -
	12		inc ng	:03				ZOOM IN + DOLLY R as
	13		PRINT	1:00				Chief joins Magician
	14		PRINT	:50				for c2/s losing Kleinman
	15		inc nga	:06				
	16		inc ng	:03				
	17		inc ng	:04	4/10			
	18		PRINT	1:00				Tks 19-22 - Without
	19		inc nga	:29				mirror
	20		inc nga	:20				
	21		PRINT	:55				
	22		PRINT	:54				

RR59-Master
Dolly Room

RR59 INT. POLICE STATION - N RR59

⑤ ⑥ ⑩ ⑪ ⑬ ⑭ ⑱ ㉑ ㉒

POLICE CHIEF

He's gone. He escaped. Or more *
likely he was never there. *

KLEINMAN

That's not so - He was in the reflection - *
You can ask anybody - *

CHIEF

When we undraped the mirror all *
I saw was my own face. *

MAGICIAN

No, He could not possibly have gotten out of the *
mirror. I nailed the escape door closed *
myself - *

CHIEF

Maybe you're the ones witnessing *
the illusion. On the plus side
of the ledger Kleinman, we've
cleared up our suspicions over the
doctor's murder... we know it was
the strangler - so at least you're
no longer wanted for anything.

KLEINMAN
No, he was in there

KLEINMAN

I'm just amazed - what about the *
Mintz family?

CHIEF

That's under consideration.

KLEINMAN

I'm going to do something about it -
They didn't do anything -

CHIEF

Just don't go too far Kleinman.
It's a little late in your life
to start playing hero.

MAGICIAN
(with Chief) *

Inspector - may I share my theory *
about this - I am Almstead the great -
I have played before many of the crown
heads of Europe - I've fallen on evil days -
It all boils up to professional jealousy -

OR

.. evil days. By the way, when do I get
my equipment back.

SCRIPT NOTES

Page 104
TITLE: WAFP '90
DIRECTOR: Woody Allen
DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
R59C	1	Snd	comp		29 m	25 1	89	2/S - Detective + Cop
	②		PRINT (repeated)					Seated @ desk -
	③		PRINT (repeated)			3/ 29		NOTE: possibly 1 goes between R59 + R59A
R59D	①	Snd	PRINT (repeated)		50 m	283 4/ 10	100	CU - Cop He's on phone -
R59A	1	Snd	inc mgs	–	40 to 35 m	242	87	DOLLY/PAN to 3/S - Irmy, Kleinman, Clown
	2		inc mgc	:15				Start on MLS Irmy + Clown + baby seated on bench - Irmy approaches, DOLLY L + PAN R w/ her to join Kleinman for M2/S - Clown + baby join for 3/S - They react CL to o/s Anna -
	3		comp baby blubbering	:47				
	4		inc mg					
	⑤		PRINT	:44				
	6		inc mg	–				
	⑦		PRINT	:48				
	8		inc mg	–		243		
	9		inc mg	:15	3/ 27			
	⑩		PRINT	:50				

R59 CONTD

R59 - Dolly
Chief + Kleinman

~~CHIEF (contd)~~
~~Maybe by the time we do we'll have made some progress in our case. The Mintz's don't seem so threatening in the morning sun.~~

KLEINMAN
Well I intend to help them because they're not guilty -

R59D - CU
Cop
①

COP
~~They~~ They claims they had him for a while. Somehow, he got away. It's been a long night -

CHIEF
Just don't go too far Kleinman. It's a little late in your life to start playing hero.

R59C - 2/S
Dective
+ Cop
② ③

DETCETIVE
I dont think they're ever going to catch him -
OR
It's been a long night

R59A - 3/S

IRMY
Well this is goodbye. ~~Max~~... the circus is moving ~~on.~~ soon -

⑤ ⑦ ⑩

KLEINMAN
We've been there so much -

SCRIPT NOTES

Page 105
TITLE: WAFP '90
DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
R59B	1	Snd	comp	1:25	37 to	243	87	DOLLY/ZOOM - Anna joins group
	2		inc nga	:35	75			Start on MLS Anna @ door, PAN R + DOLLY L as she joins group for 4S. Irving + clown leave CL, ZOOM IN to CU Anna then PAN R + DOLLY to CU Kleinman (past Anna CL),
	3		inc ng	1:00	to			
	④		PRINT	1:14	37			
	⑤		PRINT	1:15	mm			
	6		inc ngs	:04		244		
	⑦		PRINT	1:25				
	8		inc ngs	1:20				
	9		inc nga	:02				
	10		inc ng	:09				
	11		inc nga	:26				
	12		inc nga	:26	3/27			
	⑬		PRINT	1:31				

R59C see previous page

R59A 3/5

R59 CONTD

CLOWN
Although we're thinking of settling someplace soon. Leaving the travelling life. We want a larger family.

KLEINMAN
What will you do?

CLOWN
I don't care. Whatever work pays. Trash collector if it means I can do the right thing for her.

KLEINMAN
It'd be great if you came back and stayed here. I'll keep my eyes open for work - Of course I may be the trash collector. Remember what happened to Mr Paulsen

They hear voice. R59B - 4/5 to CU's ④⑤⑦⑬

ANNA'S VOICE
The hell with Mr. Paulsen -

PAN OVER or CUT TO discover Anna.

ANNA'S VOICE (contd)
You can always run a boarding house.

KLEINMAN
Anna. what are you doing here?

ANNA
I heard you were in trouble.

KLEINMAN
This is My landlady - and cooks my meals and best friend... She beats me at cards every night.

ANNA
See - I heard the pepper came in handy. By the way, there's always a nice discount at my place - for a good family - if they're Kleinman's friends. Unless you're brain is still fogged in by that phoney fiancee.

KLEINMAN
She gave me pepper

KLEINMAN
They're lovely people -

R59B - 4/5 CU's

R59 CONTD

KLEINMAN

She never approved of Eve -

IRMY

we better get going ·

Goodbye for now. Maybe we'll be back sooner than you think.

CLOWN

goodbye, nice to meet you -

KLEINMAN

She's the sword swallower with the circus ---

ANNA

Come home Kleinman. You've had a long night. What you need is one of my special backrubs.

KLEINMAN

Oh Anna...

ANNA

It's a beautiful day - the sun is just coming up.

KLEINMAN

(as they're leaving)

The sun - the sun is a ball of gas burning out - eventually it'll be gone - the universe - it'll be dark and empty... Maybe I better take the backrub -

ad libbed

END

SCRIPT NOTES

Page 106A (cont'd)

TITLE: WAFP '90

DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma

SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
RB58E	1	Snd	comp	:30	48 mm	3 26	116	Retake of B58E + F Master - Irving, Killer, Kleinman Start on c/s masks on side of caravan, DOLLY L to reveal c/s Irving ladeling water into pitcher, she turns, Killer appears behind her, o/s Kleinman yells. PAN L to reveal him in b.g. Killer enters CR then b.g. Irving in f.g. They yell. Irving runs off CL f.g. Kleinman runs off CR, Killer follows -
	②		PRINT	:40				
	③		PRINT	:45				
	④		PRINT	:40				
	⑤		PRINT	:35				
	6		inc ng	:29		3 27		
	⑦		PRINT	:30				
	8		inc ng	:30	5/14			
	⑨		PRINT	:37				
RB 58F	①	Snd	PRINT	:25	60 to 52 mm	3 30	117	Reverse - MS - Killer to 3/s w/ Irving + Kleinman Start on MS Killer reacting CL to o/s Kleinman, DOLLY BACK as he moves toward Irving for 2/s. Kleinman runs in CL to protect her, hold 3/s - Irving runs off CR, Kleinman raises big mallet, the head falls off. He runs off CL, Killer follows -
	2		inc ng	-				
	3		inc nga	:17				
	4		inc ng	-				
	5		inc nga	-		3 31		
	6		inc					
	⑦		PRINT	:20				
	⑧		PRINT	:22				
	9		inc nga	:15				
	⑩		PRINT	:19				
	⑪		PRINT	:19				
	12		inc ng	-				
	⑬		PRINT	:20				
	14		inc ng	:05	5/15			
	⑮		PRINT	:24				
	⑯		PRINT	:20				

SCRIPT NOTES

Page 106A (cont'd)
TITLE: WAFP '90
DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
B 58	① ②	Snd	PRINT PRINT	:06 :08	36 〃	3/9 5/9	113	Ext. Circus grounds - N MS - Irmy She exits her caravan w/ pitcher, DOLLY BACK as she walks down steps + exits CR, hold horses -
B 58A	① 2 ③	Snd	PRINT compmqc PRINT	:10 :09 :12	35 to 45 〃	3/9 5/9	113	DOLLY/ZOOM IN - Killer DOLLY/ZOOM IN to MCU Killer as he appears behind corner of caravan - He looks CR @ o/s Irmy -
B 58B	① ②	Snd	PRINT PRINT	:15 :11	26 〃	3/9 5/9	113	LS - Irmy (Killer's POV) She crosses R to L + ladels water into pitcher at back of another caravan -
B 58C	① ②	Snd	PRINT PRINT	:32 :17	50 to 33 〃	3/20 5/9	113	DOLLY - Killer's legs + Feet DOLLY L to R as he crosses grounds holding feet + legs.

← cont'd

1 1

SCRIPT NOTES

Page 106A
TITLE: WAFP '90
DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
A58	1	Snd	inc mgc	:10	36 mm	3/8	1/2	Ext. Town Street - N Dolly - Kleinman He runs to camera from side street, DOLLY R as he runs across stairs, he runs away thru archway + disappears CR - Vigilantes follow from f.g. CR
	2		comp mgc	:23				
	③		PRINT	:23		5/8		
A58A	①	Snd	PRINT	:24	60 mm	3/27	1/6	Ext. Circus grounds - N MS - DOLLY - Kleinman He approaches from caravans, looks around, DOLLY L as he crosses behind f.g. horses, exits CL
	2		inc mgc	:18				
	3		inc mgc	:16		5/14		
	④		PRINT	:20				

cont'd

A58 - Dolly Kleinman
③

A58 EXT. STREETS - N

Shot of Kleinman on lam in town - possibly thinking aloud.

A58A- ①④

B58 - MS Irmy ① ②

B58 EXT. CARAVAN - N

Cut to Irmy leaving caravan to get some water.

B58A - Killer ①③
B58B - POV Irmy ①②
B58C - Killers feet ① ②
B58D - MCU Irmy + shadow ② ③ ④

Cut to Killer stalking her.

Build with a few shots.

B58E - MCU POV ①②

Finally Killer is right behind her about to strike.

Kleinman appears and saves her by either yelling, or throwing something or whatever feels right. He yells to Irmy telling her to run. Killer comes after Kleinman.

KLEINMAN
Irmy
IRMY
Kleinman
KLEINMAN
He's here, he's here!

B58F - 2/S - K+K ⑤-⑧ ⑬
B58G - MS ① ②

Build pursuit with cuts and possible gag or two.

RETAKE B58E & F.

RB38E - master ② ③ ④ ⑤ ⑦ ⑨

Irmy is getting water, the Killer appears behind her.

Kleinman yells, warning her.

KLEINMAN
Irmy, look out! Look out! It's the killer.

IRMY
Huh! Kleinman!

KLEINMAN
Run, run, run! It's him!

IRMY
What about you?

KLEINMAN
Don't worry, I'll take care of myself.
~~I can take care of myself~~.

RB38F - 3/S ① ⑦ ⑧ ⑩ ⑪ ⑬ ⑮ ⑯

KLEINMAN (runs to Irmy)
Don't come near her!

IRMY
Run Kleinman!

KLEINMAN
Don't come near me!

Irmy runs off. Kleinman runs toward the Killer then gets cold feet and runs off behind the caravans, the Killer follows.

In RB37F - Kleinman swings large mallet - The head falls off - He runs off -

SCRIPT NOTES

Page 107
TITLE: WAFP '90
DIRECTOR: Woody Allen
DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
Y58	1	Snd	inc mg	:11	30 to 36	$^{3}0_{2}$	$^{1}0_{6}$	Int. Circus Tent - N LS to MS - Dolly - Kleinman Start on tent entrance as Kleinman runs in L to R DOLLY R as he crosses thru tent, stops in MS @ Moon / Mirror + reacts CR to o/s Magician on ground.
	2		comp mgc	:20				
	③		PRINT	:22				
	④		PRINT	:20		$^{5}/_{2}$		
W.T.	1048		PRINT - Magician moans					
Y58A	1	Snd	inc mg	:35	29 to 75 m	$^{3}0_{2}$	$^{1}0_{6}$	MS - Magician DOLLY / Zm to C 2/S Start on Magician seated on ground looking CL @ o/s Kleinman, K. enters CL, crosses fig. + kneels next to him, DOLLY L + ZOOM IN to end on C 2/S. React CR to o/s killer @ end -
	2		inc mg	:20				
	③	2nd Stix	PRINT	:42				
	④		PRINT	:45				
	5		inc mgs	:03				
	6		inc mga	:05				
	7		inc mgc	:07				
	⑧		PRINT	:49				
	⑨		PRINT	:42				
	10		inc mga	:16		$^{5}/_{2}$		
	⑪		PRINT	:42				
Y58B	1	Snd	inc mgc	:14	35 to 45 to 35 m	$^{3}0_{3}$	$^{1}0_{6}$	LS - Killer's Shadow / PAN to Kleinman Start on LS tent entrance as Killer's shadow appears, Kleinman + Magician react o/s. PAN L + DOLLY L to reveal cannon. Kleinman runs in CL + aims cannon.
	2		comp mgs	:22				
	③		PRINT	:24				
	④		PRINT	:25		$^{5}/_{2}$		

Y58 - Dolly Kleinman
③
④

Y58 INT. TENT - N

W.T. 1048' Magician

Finally Killer chases Kleinman into big top. Kleinman in dark stumbles across Almstead the Magician drinking alone on floor.

Y58A · 3/5
③
④
⑧
⑨
⑪

KLEINMAN
Huh!

MAGICIAN
good evening - I'm Almstead the Magician...

KLEINMAN
Almstead, Ohmigod - what are you doing here - you're my idol -

MAGICIAN
(swigging)
I was just celebrating our closing ~~night~~ performance. Packing up my illusions and paraphenalia.
(offers bottle)
Will you join me?

KLEINMAN
The killer's loose -

MAGICIAN
~~The killer~~? The evil one?

KLEINMAN
Yes. My God, Almstead. I'm an amateur magician - You're my idol -

Y58B - Killer PAN to Klein

MAGICIAN
Then you're aware that I have, in former days, performed before royalty.

Suddenly a shadow on tent - the Killer.

③
④

KLEINMAN O/S
There he is!

MAGICIAN O/S
He is not of this world

KLEINMAN
Think of something.

MAGICIAN O/S
The cannon, the cannon - Aim it then pull the rope -

SCRIPT NOTES

Page 108 (cont'd) ④
TITLE: WAFP '90
DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
RY58V	①	Snd	PRINT	:12	50	3 3	118	CU - Killer
	②		PRINT	:15	m	2		As he reacts to mirror,
	③		PRINT	:15	5/16			leans down, rubs head,
								feels mirror -

SCRIPT NOTES

Page 108 (cont'd)
TITLE: WAFP '90 ③
DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
Y58L	①	Snd	PRINT	:24	50 mm 5/3	306	107	MCU - Past Kleinman to Mirror. (greenScreen) Hold Kleinman CL f.g. facing mirror - Matte Magician into mirror -
	②		PRINT	:35				
Y58LA	1	Snd	inc ng	:	50 mm 5/3	306	107	MS - Magician - Plate To be matted into mirror ScY58L - NOTE: Flip so he looks CL -
	②		PRINT	:09				
	③		PRINT	:14				
	④		PRINT	:10				
Y58M	①	Snd	PRINT	:26	34 mm 5/3	307	107	MS - Past Killer to mirror (greenscreen) Hold mirror, Killer enters CL and looks @ Kleinman + Magician's reflection - touches mirror
	2		inc ng	:11				
	③		PRINT	:15				
Y58MA	①	Snd	PRINT they look down	:52	34 mm 5/6	308	108	M 2/S - Kleinman + Magician Plate goes w/ Y58M - Flip so they look CL @ Killer -
	②		PRINT	:55				
Y58N	1	Snd	inc ng	:08	70 mm 5/3	307	107	MCU - Past Killer to Mirror (greenScreen) Hold Killer CL as he touches mirror -
	②		PRINT	:38				
	③		PRINT	:19				
	④		PRINT	:55				
Y58NA	1	Snd	inc nga	–	70 mm 5/6	308	108	MC 2/S - Kleinman + Magician Plate goes w/ Y58N - Flip so they look CL -
	②		PRINT	:53				
Y58V	1	Snd	inc ngc	:11	50 mm 5/13	324	115	CU - Killer (o/s Front Ang) As he looks @ Kleinman + Magician inside mirror - He touches it + moves back
	②		PRINT	1:12				
	③		PRINT	:37				
	④		PRINT	:33				

SCRIPT NOTES

Page 108 (cont'd)

TITLE: WAFP '90 DIR OF PHOTOG: Carlo DiPalma

DIRECTOR: Woody Allen SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
Y58G	①	MOS	PRINT	1:00	50	305	-	MS - Mirror - green screen
	②		PRINT diff light	1:00	m 5/3			Hold footage. Magician to be matted inside -
Y58GA	①	Snd	PRINT	:08	50	306	107	MS - Magician - Plate
	②		PRINT	:10	m			Matte into mirror - Sc Y58G -
	③		PRINT	:12	5/3			NOTE: Flip so he looks CL Tks 2+3 - w/ Killer in b.g. -
Y58H	①	Snd	PRINT	:05	38	305	107	2/S - Killer + Kleinman
	②		PRINT	:10	m			(Magician's POV from mirror)
	③		PRINT	:10	5/3			Hold, LS Killer approaching in b.g. CL, Kleinman in f.g. CR Kleinman reacts CR to Magician in mirror -
Y58J	1	Snd	inc mga	:07	75	304	107	MS-Killer PAN to Kleinman
	2		inc mgC	:06	to			PAN R as Killer crosses, ~~PAN~~ off him to reveal Kleinman @ mirror - Magician's arm reaches thru mirror + pulls him inside -
	3		inc mg	:10	50			
	4		comp mga	:11	m			
	5		comp mg	:12				
	6		inc mg	:07				
	⑦		PRINT	:12				
	8		inc mg	:05				
	⑨		PRINT	:11				
	10		inc mga					
	11		comp mg mirror	:15				
	12		inc mgC	:05				
	13		inc mga	:15	5/3			OPTICAL - SPLIT SCREEN
	⑭		PRINT	:12				
Y58K	①	Snd	PRINT	:09	75	305	107	MCU to CU - Killer
	②		PRINT	:08	m 5/3			As he approaches + looks CR @ o/s Kleinman + exits CR f.g.

cont'd

SCRIPT NOTES

Page 108.
TITLE: WAFP '90
DIRECTOR: Woody Allen
DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
Y58C	①	Snd	PRINT	:08	29	303	106	MS-Kleinman + cannon As he pulls rope @ back of cannon, ball plops out of front CR -
	②		PRINT	:05	M			
	③		PRINT	:07	5/2			
Y58D	①	Snd	PRINT	:30	75 M 5/2	303	106	MS- Killer @ tent opening, he looks CL @ o/s Kleinman -
Y58E	1	Snd	inc mq	-	50 to 24 to 50 M	303 5/2	106	PAN/Zoom - Magician to Mirror PAN R + ZOOMBACK as Magician runs to mirror, Zoom IN - He turns on mirror lights, looks CL @ o/s Kleinman - See killer in mirror reflection -
	2		inc mqc	:08				
	3		comp	:10				
	④		PRINT	:10				
	⑤		PRINT	:12				
Y58F	1	Snd	inc mqc	:03	50 to 33 M	304	107	F/S-Kleinman PAN to 2/S w/ Magician Start on F/S Kleinman @ cannon, PAN R as he crosses to join Magician @ mirror. Magician walks into mirror - Tk 10 - He jumps Tks 11-17 - Different framing Tks 13-17 - He steps up, before entering mirror Tks 14 + 15 - He jumps Tks 16 + 17 - He walks OPTICAL - SPLIT SCREEN
	2		comp mqs	:10				
	3		inc mqa	:07				
	④		PRINT elbow?	:07				
	⑤		PRINT	:08				
	⑥		PRINT	:08				
	⑦		PRINT	:10				
	8		inc mqs	-				
	⑨		PRINT	:10				
	⑩		PRINT	:14				
	⑪		PRINT	:12				
	⑫		PRINT	:11				
	⑬		PRINT	:10				
	⑭		PRINT	:10				
	⑮		PRINT	:11	5/2			
	⑯		PRINT	:10				
	⑰		PRINT	:10				

cont'd ←

Y58B - Killer PAN to Kleinman

Y58C - MS Kleinman ① ② ③

Y58D - MS Killer ①

Y58 CONTD

Kleinman runs in and aims the cannon at the Killer. Killer advances, Kleinman shoots. Cannon ball plops to the floor

KLEINMAN
It didn't work!

Y58E - PAN Magician ④ ⑤

MAGICIAN
Come quick! Over here. My mirror illusion.

Magician runs over to the mirror and turns on its lights.

KLEINMAN
What?

MAGICIAN
Come, you must help.

Y58F - PAN to 2/S

Kleinman crosses to the mirror.

(4-7) (9-17)

MAGICIAN
Come, come quickly. Into the mirror.
Alley oop!

He walks into the mirror. Kleinman hesitates bewildered.

Y58G - MS Mirror ① ②

Y58GA - MS. Magician ① ② ③

Y58H - 2/S - Killer + Kleinman ① ② ③

Y58L - Past Klein to Mirror ① ②

Y58LA MS Mag ② ③ ④

MAGICIAN
(inside the mirror)
Come, come, jump into the mirror, just jump! The evil one comes.

Y58J - PAN to Klein ⑦ ⑨ ⑭

Y58K - CU Killer ① ②

The Killer approaches.

Kleinman hesitates but the Magician grabs him by the collar and pulls him into the mirror.

Y58M - Past Killer to Mirror MS ① ③

Y58MA - M2/S Klein + Mag ① ②

Y58N - Past Killer to MCU Mirror ② ③ ④

Y58NA MC2/S Klein + Mag. ②

Y58V CU Killer ② ③ ④

RY58V CU Killer ① ② ③

The Killer approaches the mirror and is stunned momentarily. He feels the mirror, can't figure it out. Kleinman & Magician inside the mirror

See X58T

The Fat Lady and the Dwarf pass by the tent and briefly look inside.

See X58G, H, J

Killer spins the mirror to the opposite side. He walks around and looks

SCRIPT NOTES

Page 109 (cont'd)
TITLE: WAFP '90
DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
RRY58R	1	Snd	inc mg	–	60	332	118	Retake of RY58R, Master - PAN to Killer in chains
	2		inc mga	:07	0			Start on c/s Magician adjusting cloth on cage - DOLLY/Zm BACK wide, Kleinman pulls off cloth revealing empty cage. Magician gestures, SWISH PAN to Killer in chains -
	3		inc mga	:04	24			No o/s dialogue -
	4		inc mga	:02	0			
	⑤		PRINT	:15	48			
	⑥		PRINT	:16	m			
	⑦		PRINT	:16				
	8		inc mga	:05				
	9		inc mg	:02				
	10		inc mga	:05				
	⑪		PRINT	:16				
	12		inc mgc	:13	5/16			
	⑬		PRINT	:15				

SCRIPT NOTES

Page 109(cont'd)
TITLE: WAFP '90
DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
Y58Q	1	Snd	inc mg	:02	26 m	309	108	F/S - Killer - Cage Drops Hold Killer looking CR @ o/s Magician + Kleinman - Cage drops over killer - Magician + Kleinman run in CR + throw cloth over cage
	2		inc mg	:02				
	3		comp mg cloth	:16				
	4		comp mg cloth	:13				
	5		inc mg	:05	5/			
	⑥		PRINT	:15	/6			
Y58R	1	Snd	inc mgc		58 to	309	108	Master - PAN to Killer in chains Start on c/s of Magician throwing cloth, DOLLY BACK wide, he gestures, Kleinman pulls cloth off cage revealing empty cage, Magician gestures again, PAN R to reveal Killer seated in chair in chains.
	2		inc mgc	:08	28			
	③		PRINT	:20	to			
	④		PRINT	:20	50 m	5/6		
w.T. 104	9		PRINT (repeated)			5/6	108	Magician - "I Almstead..."
RY58R	①	Snd	PRINT	:34	58 to	324	115	Retake of Y58R - Master - PAN to Killer in chains.
	2		inc mga	:02	24			
	③		PRINT	:29	to			
	4		inc mg		50	5/		
	⑤		PRINT	:21	m	/13		
Y58U	1	Snd	inc mg	:05	45	324	115	M 2/s - Kleinman + Magician They look CR @ o/s killer in chains - They shake hands etc - "We got him!" "We have captured the beast."
	②		PRINT	:07	m			
	③		PRINT	:11				
	④		PRINT	:13	5/ /13			
Y58V -	see		pg 108③					

SCRIPT NOTES

Page 109
TITLE: WAFP '90
DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
NOTE:	After the Killer looks @ Kleinman + Magician inside mirror, CUTAWAY to Sc X58T - 2/S of Fatlady + Dwarf crossing @ tent entrance - Then use SC X58G, H, J as Killer spins mirror and crosses to opposite side. He looks @ Kleinman + Magician in mirror upsidedown -							
X58MC	①	Snd	PRINT	:18	29 m	308 5/6	108	F 2/S - Kleinman + Magician Plate Optically turn them upsidedown + flip - goes w/ Sc X58M - mirror -
X58NB	①	Snd	PRINT	:35	75 m	308 5/6 =	108	C 2/S - Kleinman + Magician closer angle of above - goes w/ Sc X58N - mirror
	②		PRINT	:40				
Y58P	①	Snd	PRINT	:25	29	309	108	Master - Killer Breaks Mirror Start on MLS Killer, PAN R as he crosses + picks up pole, PAN L as he returns + breaks mirror, DOLLY BACK as he drops pole + looks @ mirror, SWISH PAN R to Moon Mirror - Lights go up revealing Magician + Kleinman - Magician makes magic gesture -
	②		PRINT	:29	40			
	③		PRINT Mirror fx good in TK 1 TK 3 - Magician + Kleinman work crank + lever mechanism -	:27	70 m			

Y58 (cont'd)

See X58G,H,J
See X58M,N (mirror)
X58MC - F2/S - Klein + Mag ①
X58NB - C2/S Klein + Mag ① ②

at the Magician and Kleinman who are now upsidedown inside the mirror.

Y58P - Master PAN ① ② ③

He is furious and runs to get a long pole. He attacks the mirror with the pole and breaks the mirror.

The Magician and Kleinman have disappeared from the mirror and are discovered behind the Moon/Mirror. Magician makes a magical gesture.

Y58Q - F/S - Killer Klein + Mag ⑥

A large circular cage falls from the ceiling encircling the Killer. The Magician and Kleinman run in with a magical cloth and cover the cage.

Y58R - Master PAN ③ ④
RY58R - Master PAN ① ③ ⑤
RRY58R - Master PAN ⑤ ⑥ ⑦ ⑫ ⑬

The Magician makes another magical gesture, Kleinman removes the cloth - the cage in empty. Magician gestures again and the Killer is discovered sitting in a chair bound with chains. He struggles.

Y58U - M2/S ② ③ ④

KLEINMAN
We got him! We got him!

W.T. 1049 - Magician

MAGICIAN
I Almstead have put the Killer in chains!
sc Y58U only → (We have captured the beast)

CONTD

SCRIPT NOTES

Page 110
TITLE: WAFP '90
DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
Y58S	1	Snd	comp mgc	:12	45	3/10	1/09	Wide circus group PAN to Empty chair
	②		PRINT	:15	to			Start on Irving + group running into tent. Kleinman + Magician join them, PAN R, DOLLY + ZOOM IN off of group to reveal empty chair + chairs -
	3		comp mgc	:15	37 m			
	④		PRINT	:15		5/7		
Y58T	1	Snd	incmg	:04	36	3/10	1/09	MS - group PAN Magician to chair
	2		comp	:27	to 27			PAN group reacting CR to empty chair, PAN R w/ Magicians cross to chair, he picks up chairs, ZOOM IN to MC 2/S Roustabout #2 + Magician
	3		comp	:22	to			
	④		PRINT	:22	75		o/s	
	⑤		PRINT	:20	m			
	⑥		PRINT	:22		5/7		

Y58S - wide group PAN to chair ③ ④

Irmy

Y58 CONTD C'mon everybody, he's in here!

MAGICIAN
We have him! Almstead have caught him -

Irmy enters with Roustabouts and a few circus types.

IRMY
Here - here - come quickly...

ROUSTABOUT #1
Where is he?

KLEINMAN
Right here!

MAGICIAN
Over there - Bound in irons hand
and foot.

Y58T - group PAN w/ Magician ④ ⑤ ⑥

KLEINMAN
where'd he go?

ROUSTABOUT #1
Where? is he? What are you
talking about?

KLEINMAN
He was there!

MAGICIAN
Kleinman saw him.

KLEINMAN (ad libs)
We just had him!

MAGICIAN
No man could have escaped -

KLEINMAN (ad libs)
We were standing right here.

MAGICIAN Look, you see here -
These are the real locks.

ROUSTABOUT #2
Almstead, you drink too much.

KLEINMAN
No, it's true...

MAGICIAN
I tell you we had him. The killer
we had him.

ROUSTABOUT #2
Looks like he's a better magician
than you,

CUT TO OUTSIDE LATER:
(Y59)

SCRIPT NOTES

Page 111

TITLE: WAFP '90

DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma

SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
Y59	1	Snd	inc ng	:10	37 to 60 M	321	114	Ext. Circus Tent + grounds - N Master 2/S - Kleinman + Irving Start on tent as circus folk exit, Kleinman + Irving follow, dialogue - DOLLY BACK as they approach + stop. PAN R to F2/S Magician + Roustabout @ end.
	②		PRINT	1:09				
	③		PRINT	1:00				
	4		inc ng	1:00				
	5		inc nga	:26				
	⑥		PRINT	1:04				
	⑦		PRINT good	1:07				
	8		inc nga	:44				
	⑨		PRINT good camera	1:04	5/10			
Y59A	①	Snd	PRINT	1:41	50 to 45 M	322	114	Master - PAN - Kleinman joins Magician + Roust. Start on 2/S Irving + Kleinman, PAN R w/ K. to join Magician + Roustabout for 3/S + DOLLY BACK - Hold 3/S - DOLLY BACK + PAN R w/ Roustabout's cross to get bottle. PAN back L + DOLLY IN for 2/S Irving + Kleinman, PAN R to Magician then back to I + K, they exit CL, PAN to Magician, Roustabout joins him for 2/S
	2		inc ngs	:04				
	3		inc ngs	:32				
	④		PRINT	1:40				
	5		inc	:10				
	⑥		PRINT	1:50	5/10			

Y59 - Master
2/S - Kleinman + Irmy

Y59 EXT. CIRCUS TENT - SHORT TIME LATER

A few scattered. We're with Kleinman and Irmy.

② ③ ⑥ ⑦ ⑨

KLEINMAN
Well we definitely had him...
You do believe me, don't you?
We had him in chains -

MAGICIAN
Even I the great Almstead could not have escaped.

IRMY
You certainly saved my life...
you were very brave.

KLEINMAN
See, I can be brave if I don't
think... ~~if it happens fast~~...
once I think about what could
happen to me, I lose ~~control~~. of my muscles -
(tend to lose muscular
control)

IRMY
I see. I guess this is goodbye. We're
pulling out of here in a few
hours.

KLEINMAN
It's been a ~~long~~ strange night.

IRMY
I feel like my whole life has
changed.

KLEINMAN
I know, ~~things are different for~~
me too.

IRMY
Will you be ok?

KLEINMAN
Well, there's a lynch mob after
me. I'm wanted by the police,
unemployed, unloved by my
fiancee, and there's a homicidal
maniac loose - apart from that
I'm fine.

IRMY
What will you do?

Y59A - Master

MAGICIAN
(with Roustabout #2,
hears this)
Mr Kleinman, You know I'm looking for an
assistant.

① ④ ⑥

Y59A' master

Y59 CONTD

KLEINMAN

You are?

MAGICIAN

You said that you know some of my tricks.

I'm an amateur magician

KLEINMAN

I do a few little things myself - here - with coins

(muffs his coin trick)

I'm nervous because it's you...

MAGICIAN

That is a beginning. At any rate, you assisted Almstead at a critical time. I am still astonished at his miraculous escape -

ROUSTABOUT #2

I hear he's been spotted back in town. My theory is we did something to deserve all this.

IRMY o/s

That's crazy.

KLEINMAN

Everybody's got theories and questions...

ROUSTABOUT #2

What's your theory?

KLEINMAN

My theory is nothing good's going to happen till we catch him.

MAGICIAN

So Mr Kleinman. You wish to assist the great Almstead -

KLEINMAN

I can't. I can't run away with the circus.

ROUSTABOUT #2

And just what's wrong with the circus? You travel, you drink, there's beautiful women...

(Note: he and Magician are boozing it throughout)

SCRIPT NOTES

Page 113
TITLE: WAFP '90
DIRECTOR: Woody Allen
DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
Y59B	1	Snd	inc mg	:21	50	322	114	DOLLY/PAN – C 2/s Irmy + Kleinman
	②		PRINT	:55	to			DOLLY BACK as they approach
	③		PRINT	:46	75 mm	323		into C 2/S, + stop @ Irmy's
	4		inc mg.	:30				Caravan – They say
	5		comp mike shadow	:49				goodbye. Kleinman goes
	⑥		PRINT	:45 –	shadow Irmy @ end			off CL, TILT UP as Irmy goes up steps + enters carav
	⑦		PRINT	:46	5/10			TKS 6 + 7 – She calls her last line.
Y59C	1	Snd	comp mgc	:45	42	323	114	DOLLY BACK – 2/s – Magician + Roustabout
	2		inc mgs	:10	to			Start on LS as they approach
	③		PRINT	:45	32			into M 2/s, DOLLY BACK.
	④		PRINT good camera	:45				Rousabout goes off CR,
	5		inc mgc	:15				Magician walks up steps +
	⑥		PRINT	:55	5/10			enters his caravan –

Y59 CONTD

Y59A master

KLEINMAN
I have to go back to town... I want to help catch the killer... and I have all those loose ends to clear up... and my own life... of course I could always marry my landlady and run a boarding house.

MAGICIAN
~~Compromise~~... The grey hat ~~of~~ ~~compromise~~. Sooner or later we all put ~~it~~ on. the grey hat of compromise -

KLEINMAN
I didn't say I'm going to. I just need to go back and join the real world.

MAGICIAN
Allright, but you're missing an opportunity to assist Almstead. They come to see Almstead from all over... crowned heads. I once produced a rabbit from between the bosoms of the Queen of Denmark... a small rabbit... small bosoms.

Y59B - DOLLY
c 2/s
Irmy + Kleinman
② ③ ⑥ ⑦

IRMY
Good luck.

KLEINMAN
You too.

IRMY
We'll be back this way in the spring.

(we should be passing this way in the spring -)

Kleinman goes. Irmy goes inside her caravan, we hear the baby cry -

Y59C
2/s.
Magician
+ Rousta.
③ ④ ⑥

MAGICIAN
Imagine... turning down an opportunity to work with a legend in the show business -

ROUSTABOUT #2
Meanwhile your tricks didn't stop the killer.

MAGICIAN
No but we checked his reins for a moment and perhaps we frightened him. Who knows whose life we may have saved.

Y59 CONTD Y59C 3/5 Mag + Rosta

ROUSTABOUT #2
What self importance - from a carnival magician - a dealer in cheap tricks and fake illusions.

He goes off -

MAGICIAN
But they love my illusions -
Love them? They need them like ~~they need~~ air.

~~Irmy goes inside her caravan - we hear the baby cry - the two men drink, pass the bottle.~~
Magician goes into his caravan -

SCRIPT NOTES

Page 115

TITLE: WAFP '90

DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma

SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
RY 59A	1	Snd	īnc ng	:10	50	³29	¹¹7	Retake of Y59A w/ dialogue change -
	2		īnc nga	:40	to 45			Master PAN - 3/S + 4/S
	3		īnc nga	:06	ny			As Kleinman crosses to join Magician + Rostabout, Irmy follows - They exit CL, hold 2/S - Magician + Roustabout -
	④		PRINT	1:45				
	⑤		PRINT	1:55				
	6		īnc nga	:45				
	⑦		PRINT	1:49				
	⑧		PRINT	1:49	5/15	³30		

RY59A-Master
④⑤⑦⑧

Y59 CONTD

KLEINMAN
You are?

MAGICIAN
You said you know most of the tricks.

KLEINMAN
I'm an amateur magician
I do a few little things myself - here -
(muffs his coin trick)
I'm nervous because it's ~~you~~ him...

MAGICIAN
That's a beginning. At any rate, you assisted Almstead at a critical time. I'm still bewildered by his miraculous escape -

ROUSTABOUT #2
My theory is we did something to deserve all this. *

IRMY O/S
That's crazy.

KLEINMAN
Everybody's got theories and questions...

ROUSTABOUT #2
What's your theory?

KLEINMAN
My theory is nothing good's going to happen till we catch him.

MAGICIAN
So Kleinman, you wish to assist the great Almstead? -

KLEINMAN
I'd like to. I can't run away with the circus.

ROUSTABOUT #2
And just what's wrong with the circus? You travel, you drink, there's beautiful women...

(Note: he and Magician are boozing it throughout)

SCRIPT NOTES

Page 116
TITLE: WAFP '90
DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
								Retake of Y59B -
RY59B	1	Snd	comp mgs	1:00	35	3	1	LS to M2/S - Irving + Kleinman
	②		PRINT	1:00	to	30	7	Start on LS as they approach,
	③		PRINT	:55	42			DOLLY IN + PAN to M2/S as
	④		PRINT	:56	mm			they stop @ Irving's caravan.
	⑤		PRINT	:50				TILT Up as Irving walks
					5/15			up steps + enters caravan, PAN back to Kleinman thinking - Tks 4 + 5 - NO PAN back to Kleinman @ end -

RY59A master

KLEINMAN
I have to go back to town...
I have a real life.

IRMY
Like what?

KLEINMAN
Well I...can marry my landlady
and run a boarding house.

MAGICIAN
Yes...the grey hat. Sooner
or later we all put on the grey
hat of compromise.

KLEINMAN
I'm flattered by this offer. but
when it comes down to it, at least
at heart, I'm a clerk. I'm an ink stained
wretch.

MAGICIAN
You do not wish to apprentice to
the great Almstead? They come from
all over to see the great Almstead
...crowned heads. I once produced a
rabbit from between the bosoms of
the Queen of Denmark...a small
rabbit...small bosoms.

RY59B M2S

Irmy and Kleinman walk to Irmy's caravan.

②③④⑤

KLEINMAN
How could I work for Almstead? I'm
flattered, but it's just a dream.

IRMY
I don't know if we'll be passing through
this way again.

KLEINMAN
Good luck.

IRMY
Take care of yourself.

KLEINMAN
You too.

IRMY
I will.

Irmy goes inside her caravan. We hear the baby cry.

SCRIPT NOTES

Page 117
TITLE: WAFP '90
DIRECTOR: Woody Allen

DIR OF PHOTOG: Carlo DiPalma
SCRIPT SPVSR: Kay Chapin

SCENE	TK	SND	COMMENT	TIME	LNS	C RL	S RL	DESCRIPTION
60	1	Snd	comp mqs	:27	38 to 52 to 75	333 5/16	118	Int. Tent - N PAN 2/S - Magician + Roustabout Start wide as they enter tent, PAN R + DOLLY BACK as they cross to broken mirror, ZOOM IN as they walk away. Towards Moon/mirror in b.g.
	②		PRINT	:30				
	3		Hold	:30				
	④		PRINT	:30				
60A	1	Snd	comp mga	:50	55 to 28 to 45 M	334 5/16	119	Master PAN - Kleinman crosses to Magician Start on Kleinman @ tent entrance, PAN L + DOLLY R w/ his cross to join Magician @ Moon/mirror They cross behind mirror, Magician gestures + lights go out.
	2		inc mga	:03				
	3		inc mga	:23				
	④		PRINT (slated Tk. 3 in error)	:52				
	⑤		PRINT timing off	:55				
	⑥		PRINT	1:00				
	7		inc mgs	:13				
	⑧		PRINT	1:00				
W.T (105	1)		PRINT (repeated)				119	Roustabout -

60-PAN
2/S - Magician + Roustabout
②
④

60 INT. TENT - NIGHT

MAGICIAN
Imagine turning down an opportunity to work with a legend in the show business.

ROUSTABOUT #2
Meanwhile your tricks didn't stop the killer.

MAGICIAN
No but we checked his reins for a moment and perhaps we frightened him. Who knows who's life we may have saved. Look what he has done to my mirror. I better pack up my paraphenalia.

They cross to his equipment near the moon/mirror.

60A-PAN
2/S
K+M

KLEINMAN
Almstead, I've decided to accept your offer.

④⑤⑥⑧

MAGICIAN
Congratulations. Of course the pay is very low..

KLEINMAN
I don't care about the money...

MAGICIAN
Very low, very low. Lower than you may think.

KLEINMAN
That's okay. It'll be the first time in my life I'll really be doing something I love.

MAGICIAN
Make sure love does not interfere with your duties.

KLEINMAN
What better way to spend the rest of my life than helping you with your wonderful illusions.

They cross behind the mirror.

1051-
Roustabout

ROUSTABOUT #2 O/S
It's true. Everybody loves his illusions.

MAGICIAN
Love them? They need them like they need the air.

He gestures and the lights go out.

UNTITLED PRODUCTIONS

WILD TRACK

WAFP '90

W.T. #	COMMENT	SC#	DATE	RL	DESCRIPTION
1001	1 - ng 2 - PRINT	2	11/19	1	Int. Kleinman Apt Kleinman walking in hallway to door.
1002	1 PRINT	2	11/19	1	Int. Kleinman Apt Kleinman: "I'm coming"
1003	1 PRINT 2 PRINT best	2	11/20	3	Int. Kleinman Apt Hacker + Vigilantes + door knocks.
1004	PRINT	R2	11/28	11	Int. Kleinman Apt Kleinman: "Hacker? Is that Hacker?"
1005	PRINT	R2	11/29	13	Int. Kleinman Apt Hacker + Vigilantes + door knocks -
1006	PRINT	36	11/30	14	Int. Church Office-N Cop + Priest -
1007	PRINT	50B	12/6	20	Int Brothel Jack: "Stop it"
1008	PRINT	17A	12/7	21	Int. Brothel Whores + Students babble -
1009	ng inc	50D	12/7	21	Int Brothel Kleinman
1010 1011	ng 1 PRINT :30 2 PRINT :28	32	12/10	23	Int Bar Jack - Dialogue
1012	PRINT (repeated)	32	12/10	23	Int - Bar Jack - o/s end line

UNTITLED PRODUCTIONS

WILD TRACK

WAFP '90

W.T. #	COMMENT	SC#	DATE	RL	DESCRIPTION
1013	PRINT	13A+B	12/11	24	Int. Doctor's Office - Doctor's speech
1014	PRINT	13A+B	12/11	24	Doctor's speech from start -
1015	PRINT	R50B	12/13	27	Int. Brothel Hilda: "Heres your drink Kleinman."
1016	PRINT	5A	12/20	35	Ext. Town Alley - N Dialogue for: "where did everybody go."
1017	PRINT	3	12/21	36	Ext - Murder Site - N Dialogue: Pabst + Bok
1018	PRINT	27	12/26	37	Ext. Police Station - N Irmy - Sc 27 "goodness" "god"
1019	PRINT	29D	12/28	39	Ext. Alley Kleinman + Irmy - end dialogue -
1020	PRINT 4 Tks	10A	1/2	41	Ext. Street Commotion - Police + Undesirables -
1021	PRINT	35	1/3	42	Ext. Church - Woman: "Help me - - -"
1022	PRINT	46	1/4	43	Int. Alma's - Kleinman: "I know I didn't show up . . ."
1023	1 PRINT 2 PRINT	R29D	1/7	45	Ext. Alley Dialogue - Irmy + Kleinman - ending
1024	1 PRINT 2 PRINT	58L	1/24	59	Int. Circus Tent - Juggler's line

UNTITLED PRODUCTIONS

WILD TRACK

WAFP '90

W.T. #	COMMENT	SC#	DATE	RL	DESCRIPTION
1025	PRINT	58L	1/24	59	Int. Circus Tent - Background for Juggler / Strongman + Bruno exiting -
1026	1 PRINT 2 PRINT 3 PRINT 4 PRINT	58N	1/25	60	Int. Circus Tent Dwarf's line
1027	PRINT	42	2/1	66	Ext. grand Staircase Crowd Babble
1028	PRINT	42E, G,H	2/1	66	Ext. Grand Staircase Crowd babble
1029	PRINT	55	2/4	68	Ext. Caravans - N Irving: "Who's that?"
1030	PRINT	55	2/4	68	Ext. Caravans - N group reactions to baby -
1031	PRINT	R54	2/6	70	Ext. Caravans Baby crying + others
1032	PRINT	R54	2/6	70	Ext. Caravans circus group - No baby crying -
1033	PRINT	49	2/11	75	Ext. Street Vigilantes walk on brick + talk -
1034	PRINT	43	2/11	75	Ext. Bridge + Fence Kleinman footsteps alone running + also Vigilantes footsteps
1035	PRINT	42	2/13	77	Ext. Stairway - Nice Spot group reaction to pepper
1036 1037	MOS PRINT (repeated)	42	2/13	77	Ext. Stairway - Nice Spot Al: "I've heard of him ..."

UNTITLED PRODUCTIONS

WILD TRACK

WAFP '90

W.T. #	COMMENT	SC#	DATE	RL	DESCRIPTION
1048	PRINT	Y58	5/2	106	Int. Circus Tent Magician moaning
1049	PRINT	Y58R	5/6.	108	Int. Circus Tent Magician - dialogue
1050	PRINT	RRM511	5/8	112	Ext. Street Carr yelling .
1051	PRINT	60A	5/16	119	Int. Tent Roustabout.